DW BULLETIN
THE MONTHLY NEWS 'ZINE
NUMBER 28 NOVEMBER 1985

Cancellation; JN-T Blasted

Grade blames 'complacent' Production Team

WITH ASTONISHING CANDIDNESS, MICHAEL GRADE—BBC ONE'S MULTI-FACETED PROGRAMME CONTROLLER—USED THE PLATFORM OF RADIO TWO'S POPULAR JIMMY YOUNG SHOW TO LAUNCH A STARK ATTACK ON THE PRODUCTION TEAM RESPONSIBLE FOR DOCTOR WHO IN FRONT OF THOUSANDS OF LISTENERS.

LOSS OF IMAGINATION

Speaking for the first time about his grass roots reasons for shelving the audience-popular series, Grade stated, *"The people who make it have got rather complacent. The show got rather violent and lost a lot of its imagination, a lot of its wit, and was relying far too much on straightforward on the nose violence and had failed really to capture a new audience".*

But in answer to Jimmy Young's main question, about whether the series really was facing permanent cancellation, the effervescent, 42-year old ex-Hollywood Producer was less scathing: *"Well, there's no question of it being killed off. There is going to be another series next year. The problem with the programme was that it's been losing its appeal.*

"I decided that it was time to take stock, to look at the show, to re-think the scripts, to re-think the shape of the programme, to think how we might re-vitalize DOCTOR WHO so that it's going to last another twenty years".

LICENCE THEORY POOH-POOHED

Although the most optimistic sign yet that all is not lost for the 23 year old series — which actually celebrates its anniversary on Saturday, 23rd November this year — Grade's latest pronouncement on the affair has done little to stem the concern of DOCTOR WHO's vast and worldwide legion of fans. Only a few weeks earlier, interviewed in a leading British Women's magazine, Grade pooh-poohed a suggestion that the programme's shelving "for financial reasons" had been a political move to lever support for the much-desired £50 licence fee increase.

Voluably declaring had he wished to do that he would have cancelled something popular like 'Panorama', Michael Grade went on, once again, to slate DOCTOR WHO as a failing series with a vocal minority of fans.

CANCELLATION UPDATE by J. Jeremy Bentham

Shortly afterwards, 'The Sunday People', for September 29th, printed a footnote story gloomily forecasting DOCTOR WHO as about to disappear up its own Tardis, reporting "...the cast, starring Colin Baker, have not had future options on their contracts taken up by the BBC".

In the past, as a means of guaranteeing an actor's presence as the Doctor next season, options on their contracts to the series were taken up even before the current season had ended, thereby giving artistic peace of mind to the Producer and financial peace of mind to the lead actor.

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Nicola Speaks Out

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PHOENIX SPECIAL

EDITORIAL

NOV'85 ISSUE 28

DWAS has retaliated to last month's exposé article by temporarily severing links with DWB by refusing our ads. If they can't take constructive criticism, then so be it, but by withholding yet more information, via our adverts, on the fanzine that was voted first by their members, can only add fuel to the fire. DWB would like to see a united Fandom, and as DWAS haven't gone to any efforts as yet to secure this, a meeting has been proposed and hopefully a formula will be agreed upon whereby all parties concerned are content. What must be realised, above all, is that the show that brought us all together in the first place is at its greatest risk of permanent cancellation ever, and our prime efforts must be to secure its future—but this can't be done, of course, till ours is.

A couple of readers have written in, following our last 'CT' ad, complaining that its billed contents (ie: the Patrick Troughton missing episodes investigation), never saw print. Although every effort is made to ensure future issue details are accurate, on a monthly schedule these are bound to change from time to time. The 'CT' ads are usually prepared up to six weeks before the issue is actually published and changes cannot be helped—sorry!

Please don't forget the important ordering information for next issue (on page 14)-GARY

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WHEN IS A FANZINE NOT A FANZINE ? BY GARY LEVY

SOUND OFF

Why, you may ask, am I writing this month's Sound Off column ? Well, as none have been received lately, it was either going to consist of two thirds of a page of blank paper or something rushed together by myself. But before you say you'd have settled for the former, this does provide an ideal oppurtunity to bring you up to date on the ongoing DWB/BBC Enterprises wrangle, highlighted in DWB#s 4, 7 and 24/25.

Following my plea in the latter issue for readers to write to BBC Enterprises' Senior Merchandising Assistant, Chris Crouch, demanding to know why their freedom to buy fanzines was slowly being taken away, 'Logic Gate' editor Robert Hill did just that and enquired about the 'Forbidden Planet' banning, and received this reply. If anything, this letter indicates that misleading BBC statements aren't confined to 6th floor. To illustrate what I mean, I will go through the letter paragraph by paragraph and give you an honest account of DWB's involvement in this nasty tasting state of affairs.

BBC ENTERPRISES

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BBC MERCHANDISING

15 August 1985 cc Legal Advisor

Mr Robert Hill
132 Clinton Road
Shirley
Solihull
West Midlands
B90 4RQ

Dear Mr Hill

Doctor Who

I regret to inform you that you have been badly advised. There is no such thing as a ban on fanzines being on sale at shops, such as the Forbidden Planet.

The only magazine that we have asked that particular and no other shop to withdraw is Doctor Who Bulletin.

This magazine is now produced and sold in such quantities that it has ceased to be a fanzine. The editor also claims in advertisements to be licensed by BBC Enterprises, which he most certainly is not.

The BBC encourages fanzines, but does ask that certain guidelines produced by the Doctor Who office are followed, copy enclosed herewith.

The only interest that this department has, is that the fanzine remains just that, and does not become commercial. My colleagues in the photographic department also place certain restrictions upon the use of photographs supplied by them. Once again I understand that these conditions were not complied with by the editor of DWB.

Would you kindly supply me with details of the source of your information by return.

Yours sincerely

Christopher Crouch

Enc

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Chris Crouch's response to DWB#24/25's page 8

Firstly, whether you feel you have been "badly advised" is for you to judge, but if you happen to know of fanzine editors Owen ('Cloister Bell')Bywater, Leo(No ! Not the Mind Probe')Telling and a host of others, they will readily tell you they were greeted with the following (or equivalent) words from 'Forbidden Planet' staff, after having forked out in some cases hundreds of pounds on the production of their 'zines: "Sorry, the BBC won't let us stock DOCTOR WHO fanzines anymore". Draw your own conclusion from that.

DWB is a fanzine and thus falls into the above category—and no other fanzines are on sale there either (the nearest being the American produced 'Fantasy Empire'...).

Just how does a fanzine suddenly cease being a fanzine ? You've heard the saying — a magazine made for love, not money. But strictly speaking a 'fan'-'zine is just that—a magazine produced by the fan(s) for the fans. Fanzines which are published as regularly as once a month can understandably be very time-consuming and some editors may choose to investigate the possibilities of going into production full-time. This involves improving the quality of your 'zine to make it more popular, thus selling more copies and subsequently producing it on a full-time basis. Mr. Crouch has a word for this—commercialism. Well, I have a word too—subsistence—and if Mr. Crouch would like to see what it is like surviving as a full-time fanzine editor then he might be a little more sympathetic. Indeed, if it wasn't for the cancellation issue, then I would have admitted defeat long ago. Instead, after lengthy discussions with well known fans, I decided to keep going at least till the fight for the show's safety is secure. I owe it to my faithful readers, afterall, and in light of the DWAS' pathetic handling of the whole affair maybe it is just as well. Fortunately, instead of feeling 'trapped', I enjoy editing DWB a great deal, despite the obvious disadvantages mentioned above (plus the fact I am putting my prospects for a long-term career seriously in jeopardy).

How ironic, then, that DWB was banned from selling in 'Forbidden Planet' way back with issue two (following objections of its content by JN-T) with the excuse that the presentation was bad and would thus prove detrimental to the show's image. Admittedly, although that wasn't the true reason, the production standards were very poor. Now DWB is banned because they are too high ! You can't win.

No, Mr. Crouch. I most certainly do not proclaim in advertisements to be licensed by your good self. The only reference to your organisation in one of my ads occured in in July's 'C.T.' wherein I believed it necessary do declare that the photos used in the 'Summer Special' were licensed by your photographic department, which indeed they were, although your colleague in this department suddenly denies all knowledge of this fact.

The BBC encourages fanzines, does it ? Well, you aren't exactly making the fanzine editor's job any easier, are you, nor the reader's come to that. Before the commercial exploitation of DOCTOR WHO erupted, you were only too pleased to see fans promoting the series (free of charge) through fanzines, even granting the quality 'zine—'Skaro'—a license to sell commercially. Now fanzines are cheapjack because there are big bucks to be reaped from mass-manufactured products (largely American) which also advertise

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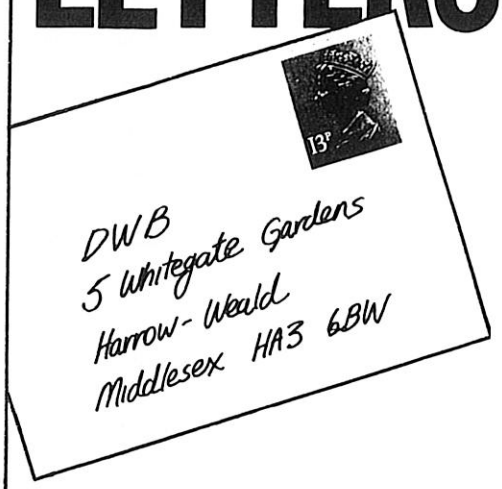
LETTERS



ROBERT STRADLING, Penarth, S.GLAM

"So it was, with the Republic at it's height. Like the greatest of trees, able to withstand any external attack, the Republic rotted from within though the danger was not visible from the outside..."
From the first saga,
JOURNAL OF THE WHILLS

For 'the Republic' read 'Fandom' and you have an accurate description of the dire peril in which our beloved institution has found itself.

Once upon a time, DOCTOR WHO 'Fandom' existed as a medium of expression for the thousands who loved the show enough to care for it. Then, one dark day, something went terribly wrong. The evil dark lords of the BBC attacked our hero and he was left 'dangling on the edge of oblivion', his future uncertain at best, his end seemingly near. And, alas, Fandom, the following that loved him so well, began to die with him. The seeds of conflict had been sown, and Fandom began to tear itself apart. Allegations flew hither and thither, countered by increasingly passionate, angered defences, and fans cursed and swore at each other as the desperate search for a scapegoat began. Producers, script editors and stars alike ran to the hills, hiding themselves from the vengeful lynch-mobs, as the dark lords regarded with satisfaction the bitter chaos their simple actions had caused.

And so it is today. And the message, my friends, from one who loves Fandom as much as you all do, is stop it—and stop it NOW! Fandom has become a battleground, an arena in which rival factions are constantly at each others' throats.

Nick Setchfield said most of it. Steve Pugsley wrapped it up, but even those heartfelt preachings, those passionate sermons of sanity, by definition become a part of the maelstrom, as, I concede, ultimately must this. But please, let it be the last. Let the disciples of what is the greatest show on earth show our united front. We're going to go down fighting, not by swearing at the Beeb, or printing insulting caricatures of Michael Grade, but by supporting the good Doc and showing the world why we love him; by offering the production teams constructive criticism of their work; by letting JN-T and Co. know why we loved ANDROZANI—know why we hated TIMELASH; by eradicating such cancerous parasites as 'Conveyor Belt'; in short, by giving Fandom a chance to recover from this dreadful blow, to get back off the ropes and flourish again.

Fandom needs our love more than ever. Please, please fans—hit her when she's up,

TIM WESTMACOTT, Potters Bar, HERTS

Having read Daniel Denman's remarks on the content of DWB#26, I thought I'd write to say how much I disagree with him. At this time of uncertainty concerning the future of DOCTOR WHO due to the BBC's refusal to confirm or deny the rumours, that issue gave me exactly what I wanted — informed opinion. As a DWAS member, I was insulted by the complete lack of coverage in both the September and October issues of 'CT' (even DWM#106 in early October carried the destruction of Gallifrey rumour in addition to the 14 episode one). In the past, the pages of the DWAS 'newsletter' contained rumours every month. The current silence is more suggestive of ignorance of what is going on than policy. The only reason I continue to obtain 'CT' is for the 'Advertiser' section, yet even that manages to be offensive. If we are to take the absence of news on the cover of the main newsletter as indicative of DWAS policy, surely the 3,200 membership is then going to take Alec Charles' greeting, *"Hello, plebby DOCTOR WHO fans"* in the October 'Advertiser' as representative of the Executive's opinion of them, as well ?

I think Steve Pugsley was naive not to expect reprisals for his disclosure of the petty squabling which goes on at DWAS Executive meetings. However, he has done us all a service in his second 'Sound-Off' piece by revealing the extent of the rot at the core of the Society. Actually, the whole idea of a group of fans giving themselves the power to hire and fire other fans from their number is completely abhorrent to me. I don't know any of the individuals involved, but I can't help thinking that any group of people which forms an elite committee within the Society is sooner or later going to develop delusions of grandeur whether they are born egocentric or are made so by the deferential attitude of Alec's so called plebs. I think the answer has already begun to appear and that is decentralised Fandom. With independant fanzines and conventions, not to mention a news'zine in the form of DWB, who needs the DWAS? My only regret is that I would have to do without such entertaining exposés as that by Steve.

However, so long as there are people like John Eller having letters published, I shall never cease to be amazed and amused at the diversity and intensity of opinion and attitude which exists in the DOCTOR WHO fan community. He asks if Sheldon Collins was a pseudonym employed to stir up a stormy response (a letter in 'Varos' #3, in which Sheldon states that Season 22 was in his opinion the best since the 14th shows him to be more of a schizophrenic than a pseudonym), and then proceeds to make a series of statements which have all the appearance of a put up job himself. Every sentence had me in fits, especially the suggestion that MIND OF EVIL is inferior to any story in Season 22. Personally, I find difficulty in naming 10 non-JN-T stories which are worse than the average production from last season. I greatly enjoyed parts of TIMELASH and REVELATION OF THE DALEKS, but the over all structure of both of those stories was a shambles compared to anything put out by a previous producer. In case John thinks I'm "In love with a memory, etc.", he shouldn't underestimate the value of video in making objective comparisons.

NICK SETCHFIELD, Cyncoed, CARDIFF

I am afraid that I found the views expressed by John Eller so ill thought out as to be almost laughable. Indeed, such was the lack of perception behind his arguments that I began to wonder whether it was actually he who was "a psuedonyn to stir up a bit of a storm on your letters page" and not, as he suggested, letter writer Sheldon Collins. Assuming, however, that Mr.Eller is indeed no figment of some warped imagination, I'll admit that I was shocked by both the blinkered nature of his opinions and the sheer rudeness of many of his remarks.

John Eller states that Richard Fitzgerald and Sheldon Collins are, *"not fans but glory grabbers after the limelight"*. What on earth gives him the right to make such an insulting and objectionable judgement as that ? Is it simply because Richard and Sheldon 'dare' to hold different opinions to Mr.Eller ? Surely John is mature enough to accept that people are perfectly entitled to hold whatever viewpoints they like, without fear of being labelled, *"imbeciles, vomiting forth disgusting pieces of trash"*, by people who are narrow minded to the point of critical blindness ? Unfortunately Mr.Eller is a perfect example of the sort of fan, arrogantly defending today's DOCTOR WHO, that I criticised in my 'Sound-Off' piece for the Summer Special. It really does seem that there are none so deaf as those who will not listen.

Most incredible of all was John's contention that, *"the public love JN-T and his stories, and do want to watch them"*. Has he got the hard evidence of extensive audience research to back up this sycophantic generalisation ? I very much doubt it. And rather than it being a "disgrace" for fans to admit that Nathan-Turner has ruined many an old monster, I'd suggest that it's simply called being honest.

Ultimately, I just cannot take seriously his various assertions that DOCTOR WHO has never been better than under JN-T —— surely it would be more difficult to find a season as consistently unsuccessful as the 22nd. And as for his challenge to name 10 or more non-JN-T stories that are better than anything in Season 22—Mr.Eller, we'd be here all day !

TIM MUNRO, Huddersfield, WEST YORKS

As 'CT' sinks into the gutter, overrun with sycophancy, it is nice to find a lively, controversial, campaigning news'zine.

Steve Pugsley's 'Sound-Off' was fascinating, but unsurprising. I've been a DWAS member for more years than I care to remember, and I've never known the Society to be in greater disarray than it is now (ironically the time when such a Society is really needed !).

Daniel Denman's little diatribe (letters) was appalling. If Mr.Denman seriously believes that the axing of DOCTOR WHO is only a rumour, he must have been going around with his eyes shut. How dare Mr. Denman refer to "this smug claptrap about 'public corporations'"? Is it smug to expect that money raised from the public, by a legally enforced licence fee, should be spent on shows the public likes, rather than shows which they clearly do not (i.e.'Tripods')? I shudder to think what the BBC would be like if it was run on the lines Mr.Denman seems to advocate. I hate sport. Does Mr.Denman think that if I became Controller of BBC1 I could calmly axe all the sports programmes no matter how many licence payers objected ? I think not. The BBC is nothing without the people who finance it, and Denman would do well to remember just who it is who pays Michael Grade's wages. I do have a life beyond DOCTOR WHO, and infact the saving of the show is far less important to me than the principle that public servants do NOT ignore the wishes of the public, do NOT lie to the public and do NOT treacherously deceive people via the nation's press and airwaves.

Trevor Lambert's letter was better, and I too would aprove of 14 episode seasons if it meant 14 weeks of ANDROZANI every year. However, I believe that the 14 episode season is merely a device to kill the show off as quickly and cheaply as possible. We'll certainly not get DOCTOR

WHO with the production values of 'Tripods'.

John Eller's letter was most amusing. We have all obviously missed what John Eller has not—JN-T is the messiah ! This makes Michael Grade the antichrist, doesn't it ? (Apologies to Damien Thorn). Sorry, but he did overdo it somewhat. JN-T is a moderately talented and extremely capable producer, but he is by no means the equal of Philip Hinchcliffe. John Eller may praise JN-T's story concepts, but he over-looks the fact that these concepts are rarely, if ever, developed. TIMELASH had some wonderful ideas in it, but they were never brought out properly. I much prefer Hinchcliffe's approach which was, admittedly, based in plagiarism but was more dramatic and entertaining than anything in Season 22. This is not nostalgia either. I was watching PYRAMIDS OF MARS just the other day, and it towers head and shoulders over Season 22. Also, I can name 10 non-JN-T stories better than Season 22 — all Hinchcliffe's for a start ! Mind you , John Eller's reference to the "shallow" Pertwee Silurians / Sea Devils makes me wonder if he's seen THE SILURIANS lately? Let me tell him, it's stunning, and the Silurians themselves are superb.

The news was the highlight of the issue. Season 23 sounds promising, though I'm no fan of 2-parters. The destruction of Gallifrey would be a bold and imaginative step if it weren't being used simply to kill the show off. But for that, I would cheer the removal of the Time Lords, who have bogged the show down for far too long . What makes me shudder is the news that the story content is to be entirely in the hands of Eric Saward. Oh no ! I blame Eric Saward's "all action, I luv shows like 'Minder'!" thinking for the dreadful decline of DOCTOR WHO over the past year. It's the tragedy of JN-T's era that he lost his ideal script-editor, Christopher Bidmead, so early. The 18th Season was marvellously daring and innovative, and compared to it, the Saward shows are sadly plotless, unoriginal and stale. Above all, we have lost the sense of purpose Bidmead gave the show.

Bill Cotton's letter was good for a laugh, if nothing else. Why we should believe anything that man says or writes is beyond me. It was he, after all, who placated us all back in March with the magic word "Repeats". Of course they never materialised , nor will they. The perfect 5 30 BBC1 slot is now clogged with 'The Flintstones' and 'Charles in Charge'! More deception ! More terminological inexactitudes !

DOCTOR WHO is not dead, yet, but it is sitting in the condemned cell. I trust DWB will continue to fight for its future as I will, and unlike the ineffectual DWAS who stand idly by as Grade and his like ride roughshod over the people they supposedly serve.

* RIGHT TO REPLY *

SHELDON COLLINS, Ilford, ESSEX

Talk about going OTT. It must have taken Mr.Eller days to think that lot up ! Let's get one thing straight. I am a fan (since my first memory of THE WHEEL IN SPACE) and always will be, but the programme no longer enthralls and captivates me since the end of Season 19, so something has gone wrong and that somewhere is the production team. I think Shaun Brennon's letter, also in DWB#27, says it all: a hell of a lot of fans do still watch simply because it is DOCTOR WHO, and that includes me . We watch simply out of loyalty, even though the programme is now boring and stale. As I said before, the blame is down to JN-T and his thoughtlessness. To explain why, just peruse on this theory: JN-T is too much of a fanatic himself to have such an awkward and difficult job as producer of DOCTOR WHO. Unfortunately, because JN-T is a fan, he wants stories involving old enemies a lot of the time and on a very limited budget that's been proved to be disastrous (i.e. WARRIORS OF THE DEEP and ATTACK OF THE CYBERMEN). This "let's bring back so and so..." attitude since Season 20 has ruined many a story although, I admit, we the fans do preview the stories months before they are broadcast and probably do expect a little too much, but when you get 'entertainment' like WARRIORS OF THE DEEP thrown at you, it proves the production team are useless if this is the best they can do.

Mr.Eller, the truth is that Nathan-Turner has, more that any other producer, given us the consistently worst stories ever !! True, he has some absolute classics under his name, but the ratio of average and terrible stories far outnumber the good . If Nathan-Turner is so great, why are only 6 of his stories in the top 20 'All-Time Classics' in DWB's 'Series Survey'? Also, and this proves my point—an incredible 10 are in the top 20 'All-Time Clangers' ! !

Just think of the possibilities of a new producer and production team with fresh , original and interesting stories. The mind boggles.

Oh, and by the way, Mr.Eller's challenge is easily answered. Everything I've seen from WHEEL IN SPACE up to Season 16, and Seasons 18 and 19, were miles more consistently better in stories than Season (we've seen it all before) 22. So you can gather, I do indeed prefer the past (pre-Nathan-Turner days), especially 1970 to 1978, 9 glorious years with hardly a dud story in sight. But since 1983, the stories don't stand out in one's mind as thrilling as the 1970's, do they ?

Despite what Mr.Eller thinks, the public DON'T wish to watch anymore. How can he say they do ?! DOCTOR WHO is now the children's programme which adults don't adore. I ask you, average ratings of 7 to 7½ millions is a disgrace compared to the ratings of the '70s and even the '60s when 8 or 9 millions was a common occurance . Let's face it. Mr.Grade is right when he says the series is not attracting new generations anymore. Times and tastes in television do indeed change, but the fact is DOCTOR WHO in the U.K. is no longer popular. I mean, if loyal fans like us are fed up with the current state of the show, God only knows what the few million Joe and Jean Public think ? Never mind , December 1986 will see us out of our miseries and the embarrassment of rubbish stories will be over forever.

Regarding Mr.Eller's statement that the Cybermen had been restored to former greatness. Oh, come off it. It's true REVENGE OF THE CYBERMEN didn't treat the silver giants very well, and it's also true that the Cybermen of EARTHSHOCK were very good soldiers, but in the last two Cyber-stories the greatest of all the DOCTOR WHO monsters have been reduced to a laughing stock and are now getting killed by bullets , having their heads and limbs chopped off, displaying emotion, poor tactics in battle and now led by an overweight Controller , miraculously revived from the dead. Need I go on ? WARRIORS OF THE DEEP saw the return of two of the greatest one-off monsters ever and all I can say is the whole 90 minutes was the biggest load of tripe I've ever had the misfortune to see. Malcolm Hulke must be turning in his grave after Mr.Eller's audacity to say that the Silurians and Sea Devils were better than in the two Pertwee stories. His comment that Ainley's Master was the best also made me want to tear my hair out. The brilliance, charm and cunning of the Master is no comparison to the pantomime Ainley, especially as Ainley has acted in rubbish since CASTROVALVA ended. At least the Daleks haven't suffered under Nathan-Turner and I'd even go so far as to say that his choice of Terry Molloy for Davros was brilliant. However, RESURRECTION OF THE DALEKS was a typical Nathan-turner production; a lot of ideas from past stories thrown in to make a 'new' story. REVELATION was, by being so original, a classic, one of the greatest ever.

Finally, I am really called Sheldon Collins. I am not a psuedonym but I suspect John Eller could be for someone called John Nathan-Turner. If John Eller is alive and living in West Eaton and those were his views, fine. It only shows Antony Howe's article was wasted on him and his like. People who are too blind or ignorant to see or admit the truth will realize in about 14 months time that I was right— in my view the death of DOCTOR WHO is down to a certain BBC employee and his selfish , arrogant and flippant ways.

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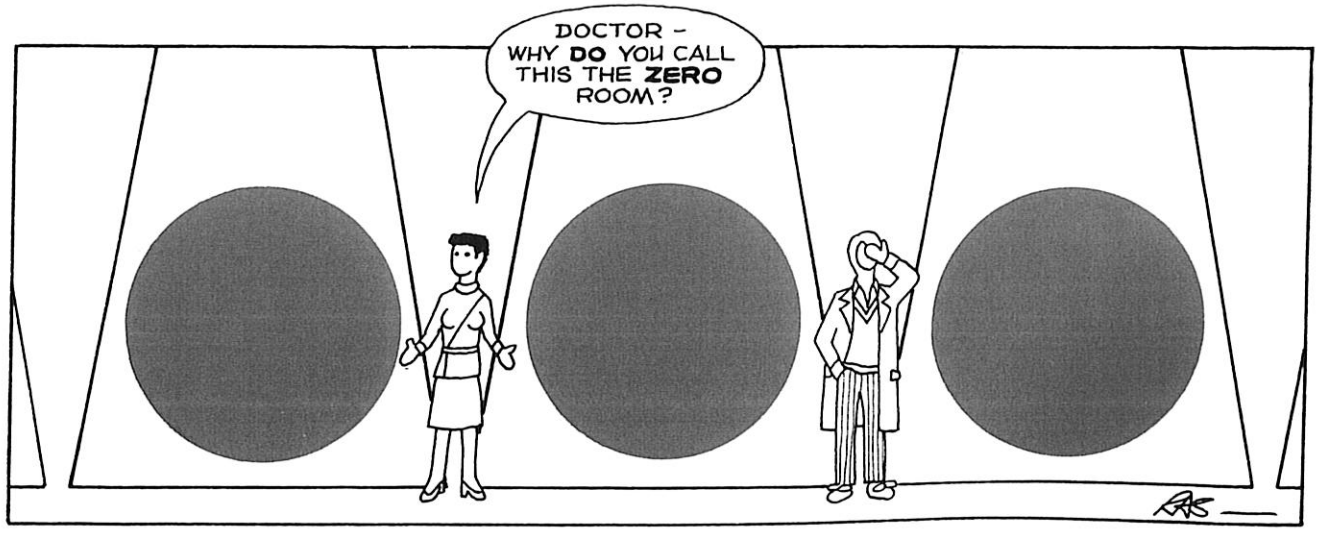

* THE DWAS EXEC. AND THE CANCELLATION *

DARREN SEVKET, Plumstead, LONDON

Thanks for #27. The survey results were as interesting as ever but the major piece for me was the 'Sound-Off' column. Daniel Denman's letter was true to an extent. As fans, we appreciate the programme and we like to take an active part in it, but he does not seem to understand this point; if someone is interested in politics, they'll join a debating society, try to become elected into local government, and so on, and thus politics will receive constructive criticism from them, but if politics takes over their lives, then they prove detrimental to it.

DWB and the majority of fans take an active role in the appreciation of DOCTOR WHO, whether just writing letters or spearheading a campaign, but the DWAS Exec. is a different matter.

I find it frightening how a television programme can take over their lives, allowing themselves, and consequently Fandom, to become cannon-fodder for Mr.Grade's and their critics' guns. They are comparable to the lowliest backbencher trying to run a party, and finding they cannot, and so resorting to petty and malicious actions against other fans. This 'elite' of Fandom should, if they have the capabilities, take American history. They will learn of a certain thing called "democracy" (not autocracy as at present) and a constitution. Like Nero, they fiddle, but this time it is the DWAS who are burning. But, "No!", they would say—"We are like the 'Titanic', unsinkable". I am sure if disillusionment about falsities can have such a dramatic effect and lead to riots, disillusionment about the facts can knock the DWAS off their high and mighty perch. DWB is giving the facts, and the fans will become disillusioned. Or do we take their advice of "Qu'ils mangent de la brioche" ?

Perhaps I could make my point a little clearer by quoting the first Amendment of the Constitution of the U.S.A.; *"Congress shall make no law...prohibiting the free exercise...or abridging the freedom of speech, or of the press; or the right of people...to petition the Government for a redress of grievances"*. I am sure that 'Executive of the DWAS' can be easily substituted for Congress and Government.

The freedom of speech and of the press is a constitutional freedom in the States and a respected one in Britain. If DWAS is above these basic freedoms, is it really in the fan's interest to belong to it? I am sure DWB and other fanzines can perform the service of 12 stapled newsletters and a membership card a year.

Autocracies do not last long, and neither does a plutocracy—after all, where does our membership fee go to ? The DWAS, at the moment, is a white elephant and about as efficient as 'British Rail'. Fandom is no longer in the hands of the DWAS — its leadership does not have to be either. I only hope the DWAS can break free of its ever-decreasing circles and become an institution to be proud of.

DAVID PIKE, Streatham, LONDON

That fact that the DWAS are inactive over the 14 episode season is most disturbing. As they are always fond of saying, they are the only society recognised by the BBC, but what can they do ? A massed assault on Broadcasting House ? Hold Grade to ransom ? No, but that's still no excuse for inactivity. The loss of DOCTOR WHO must not be allowed to go unchallenged.

On a different point, you will probably recall that 'Bergerac' was threatened by the axeman but was saved by its fans. Now the Beeb are proud to annouce 'Bergerac' is back—it is this two-faced attitude that really annoys me.

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* DWB#27 MISCELLANEOUS *

KEITH TOPPING, Walker, NEWCASTLE

A funny thing happened to me recently. I received a copy of DWB#27 and for the first time in six months I read it all of the way through without feeling in the slightest bit depressed ! It is also strange to note that this just happened to coincide with the first issue in ages not to feature any news on the cancellation, save for a couple of passing comments hidden away on page 13. For the first time in months there were no 10 page articles on what Michael Grade thinks about life, the universe and everything, no slander, no slagging and precious little sarcasm. What we had instead was an excellent issue filled with something to read, most notably, the 'Series Survey Results'. Also, for the first time, an interesting 'Sound-Off'—no individuals giving petty views on why he or she feels the current season was so much worse than the Hinchcliffe era here, but for the first time an article which affects us all. I applaud Steve Pugsley's courage in writing it and yours in printing it. It was also nice to have the Letters pages filled with such diverse and positive comments, and to anyone who felt suicidal after reading my own pessimistic letter, I offer only one excuse: it was written directly after reading DWB#26. I hope that these mitigating circumstances will be taken into account.

TIM FRANKLIN, Nr.Hitchin, HERTS

Many thanks for DWB#27, a very thought provoking issue. To say I was extremely worried by Steve Pugsley's 'Sound - Off' article would be an understatement, even if one allows for journalistic license. Perhaps it's about time executive members were elected by the members of DWAS, not picked by a small clique ?

The 'Series Survey Results' made interesting reading and it's nice to see I'm not the only person who rates DESTINY OF THE DALEKS. What I did find interesting was the frequent contradictions; for example, the first 3 stories in the section for 'Best Troughtons' had different relative placings in the 'All-Time Classics' category. How can this be ? Don't people take any notice of the way they voted in one section when they vote in another ?

* DWB#26 MISCELLANEOUS *

RICHARD FITZGERALD, LIVERPOOL 8

Getting a letter published in your fanzine was an ambition I thought unlikely to be fulfilled, so I was both surprised and pleased to see DWB#26's Letters page. How interesting that my letter criticising the current production team was in the same issue as Steve Pugsley's 'Slagging Off the Slagger Off-ers' article. Well Steve, all I can say in defence of us "despicable, detestable and depraved" critics is that if more people (myself included) had listened seriously to such 'slagger off-ers', then we might, just might, two years ago, not have reached the situation outlined on the cover of DWB#26.

Does Steve Pugsley really believe JN-T is not even partially responsible for the current situation or does he merely object to people like myself saying so ? And if Steve will accept my apologies in advance, I'd like to make some 'depraved' criticisms...

Jeremy Bentham finished his 'Cancellation Update' by saying, *"It* (the programme) *is suffering...under a somewhat less than adventurous production team desperately starved of good, photographically-minded directors"*. On the next page was a news item about Peter Grimwade, who was a good photographically-minded director who worked on the programme with much distinction. The item detailed the reason why Grimwade no longer uses his good, photographically-minded skills for the benefit of DOCTOR WHO—BECAUSE OF A CLASH OF PERSONALITIES WITH THE PRODUCER !?! So JN-T's criteria for picking directors is whether or not they disagree with him on anything, NOT their directorial talents ! Thus it is that a great director like Grimwade no longer does DOCTOR WHO when some of the directors used would obviously be best suited to directing something slower like 'Crossroads' but get to work on DOCTOR WHO because they do not have personality clashes with the producer ! And remember, Graeme Harper wasn't employed on CAVES OF ANDROZANI just because he was a great director, but because he was a friend of JN-T !

NORMAN LAMB, Moseley, WEST MIDS

Your coverage of the cancellation is excellent—second to none. It is fascinating to observe how our alleged representatives, the DWAS, are doing nothing about it. At least DWB seems to care about the show and its long-term future.

The 'Sound-Off' column (#26) was rubbish. Steve Pugsley is obviously one of those tedious 'fans shouldn't criticise anything' types. God, how b-o-r-i-n-g Fandom would be if it was dominated by an army of Steve Pugsleys. He seems blind to the fact that the show is complete dross and an embarrassment to watch. We are fighting for the show's future which means setting a high standard—not the abysmally low one Mr. Pugsley has seemed to settle for, and like the DWAS Exec., he should get off his a*s* and try and help save the show, instead of believing all the perpetual gumph the BBC tell him.

In reply to Richard Stainton's letter. Why on earth do you bother, Richard? Your pathetic and childlike attempt to be controversial was really a big FLOP. Fanzine editors and writers work long and hard and from what I've seen, most 'zines are very good reads. I'd say Mr.Stainton is the "drab non-entity" with the longing for fame and to get his name noticed. After all, what better way to achieve that than to get a letter published in Britain's premier 'zine ?

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FRANK BAND, Crieff, PERTHSHIRE

It seems fans are in a sort of 'Catch 22' situation—wanting to know as much as possible about forthcoming stories, yet looking back to the "good ol' days" when you didn't know how many episodes were in a story, let alone how many stories were in a season or what the basic plots were.

Wouldn't it be interesting if the Production Office released no information at all about the stories in Season 23 ? Imagine having to wait until the 'Radio Times' a few days before the start of the season to find out what the first story was called, and having no idea what the story was about—wouldn't you be glued to the television ? Might we appreciate the series more ? But of course what would Fandom do in the increasingly long breaks between seasons without the news, rumours and speculation about a new season ?

Perhaps when I receive DWB#28 I'll not look at the news pages. There again. . .

* * * * * * * * *

DON'T FORGET THE 'OTHER' AMERICANS

BOB FURNELL, Vancouver, CANADA

I have to point out to you and your readers that DOCTOR WHO is not only seen in Britain, the States and Australia—it seems you've totally forgotten Canada ! It makes me quite annoyed and I get the impression that, to you, Canada does not exist. Well we do and we don't like to be labelled as "Americans".

It seems all British fans can do is bitch and complain about the show. I really think the bulk of British Fandom is opinionated, arrogant, and border on the hysterical. Canadians are fairer to the show and have a better grip on reality than you British.

JN-T BLASTED (CONT'D...)

MELLOWING ATTITUDE

Nevertheless, taken in context, Grade's broadside attack on the show's standards of broadcasting, and the people behind it, does point towards a mellowing in his attitude towards the series not previously iterated. Grade is known to have deeply disapproved last season's substitution of violence for horror — a season punctuated by some of the grisliest sequences ever shown in a children's hour slot.

Scenes of mangled hands in ATTACK OF THE CYBERMEN, acid baths in VENGEANCE ON VAROS, cannibalism in THE TWO DOCTORS plus a veritable orgy of stabbings and shootings in REVELATION OF THE DALEKS came too late to his attention as Grade began putting the series under his microscope once ratings for the 22nd Season started sliding from their 8·9 million opening figures to a 5·9 million low mid-way through THE TWO DOCTORS.

GRADE'S 'MIDAS TOUCH'

With a salary in excess of £50,000 per annum, Michael Grade was brought into the BBC to do something about its appalling ability to compete with the ITV networks, which had a virtual monopoly on the top twenty when he joined in September 1984. After initially falling foul of the Corporation's internal, and domineering, beaurocracy, Grade's 'new broom'/no nonsense approach has gradually, but steadily, over the last year, redressed the balance of ratings very markedly in the BBC's favour. Comedy, as represented by 'Open All Hours' and 'In Sickness and in Health', has seen off all ITV opposition, and now Grade's own soap opera protégé, 'East Enders', has toppled the once-invulnerable 'Coronation Street' from its number one perch in the charts. Even in the areas of music and magazine broadcasting Grade has instigated memorable achievements like the 'Live-Aid' marathon, and the 'Drug Watch' special which attracted over 100 sacks of viewer feedback in less than a fortnight.

Drama, though, has been the one area so far to elude Grade's 'Midas Touch'. Recent offerings, such as 'Tender is the Night' or 'Howard's Way' have failed to attract the kind of critical acclaim and audience figures drawn to past blockbusters such as 'Elizabeth R' or 'The One-in Line'.

Interviewed in 'The Daily Mail', on September 10th this year, he estimated the duration of his appointment with the BBC as another two or three years; more than time enough to restore the pride of the Drama Department, just as predecessors Sydney Newman has done in the early Sixties, and Shaun Sutton managed in the mid-Seventies.

TRIPOD'S SECOND SEASON GASPS

Neither has Grade proved an opponent of science-fiction on television. By his sanction, 'Star Trek' has been unfurled, yet again, for a near-complete rerun of the entire series, with a similar Grade-inspired run having recently been completed for the '60s cult - show 'The Invaders' over on BBC2.

For the home market, Grade has revamped 'The Tripods', approving the changes and budgets that have turned season one's yawns of boredom into the second season's gasps of amazement at standards in visual effects unmatched even on USA TV and undreamed of by DOCTOR WHO's own programme makers.

On the basis of the Jimmy Yourg comments, and with memories of his previous statements in mind, it now appears Grade's main gripe is not so much with DOCTOR WHO-the series, as with its current style of production under Producer John Nathan-Turner and script editor Eric Saward.

SEASON 23 VIOLENCE JETTISONED

Now, under Grade's more watchful eye, DOCTOR WHO is being given a season to "get its act together". Whatever else happens for the 23rd Season, it is certain the gratuitous violence will be jettisoned.

Style changes too are indicated. Instead of individual, insular storylines linked only by the odd continuity reference, the latest reported arrangement of story groupings (2-4-2-4-2) under the Gallifrey umbrella theme points to far greater overlapping between serials, with plots of previous stories layering onto the narrative of their successors.

How this will work production-wise is, as yet, unknown. With 'Tripods', directors Christopher Barry and Bob Blagden had the advantage of a script years in the planning, with a basic subdivision between the location-based material (Barry's) and the studio episodes (Blagden's). On past history DOCTOR WHO has suffered the millstone of more "first night" episodes, all needing new sets, new costumes, frequently new locations, and moreover a bracket of household name guest stars.

A SEASON OF PROMISE

The bracketing of the four part stories by the three two part adventures (see right) bodes promisingly for a move in the right dramatic direction which, in turn, might give Michael Grade his longed for drama laurels, and DOCTOR WHO its much needed public respect...

Daleks Return?

It is becoming increasingly likely that the Daleks will play an integral part in whatever plans the Production Team have for next season. A source close to the office informs us that the Master will return, in place of the Rani, to lead a Dalek invasion of Gallifrey. This plot is thought to run through several stories. Other rumours abounding include a regeneration of the Doctor, and the 14 episodes reshuffled into the following format; 2-4-2-4-2. Robert Holmes will now be writing the three 2-parters, with David Halliwell and Philip Martin assigned the 4-parters. Of these, the latter is believed to be complete with Philip Martin's provisionally titled PLANET OF SIL now in the clutches of Eric Saward. With Nicola Bryant also alleged to be written out next season, presuming JN-T leaves, he will be taking all of his creations with him, leaving a completely bare series, and a totally fresh start for a new Producer should the series resume after the 23rd Season.

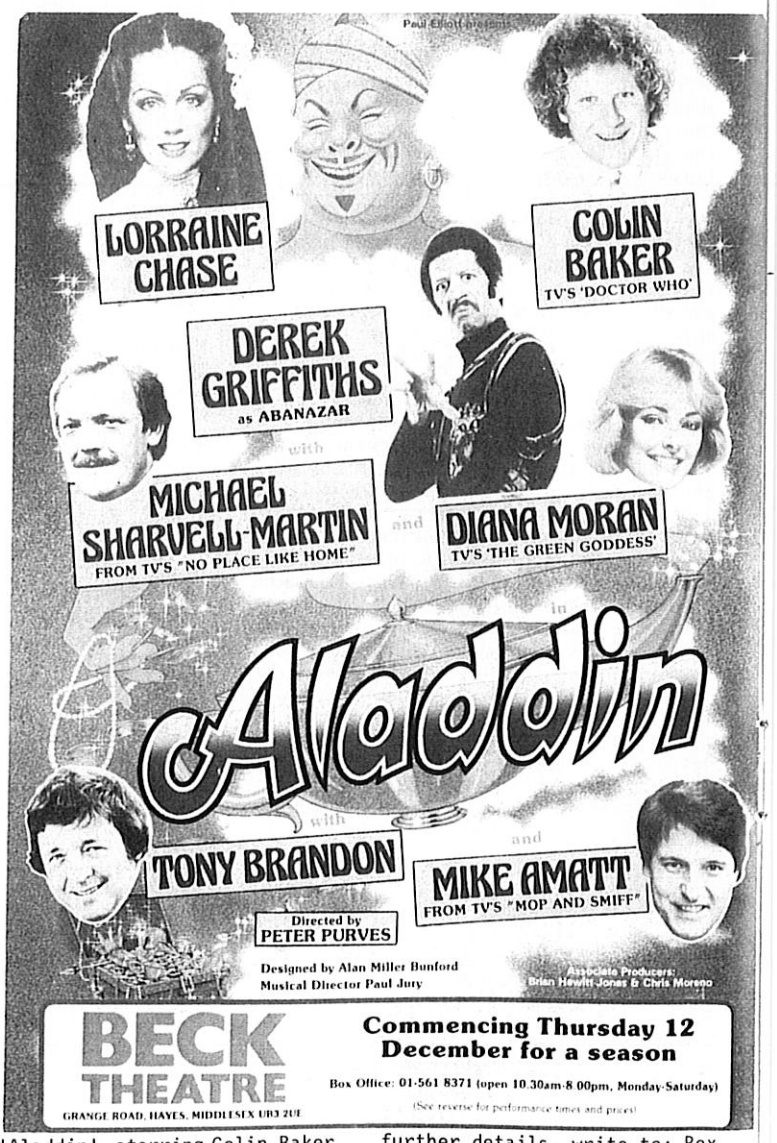
Once again, although the above comes from a reliable source, it should be treated as rumour for the time being.

GENESIS Latest

The complete guest-list for the 'Genesis Convention' in Manchester on November 16th now reads as follows: Colin Baker, JN-T, Derek Martinus, Michael Briant, Steve Gallagher, Andrew Wrigglesford, Nigel Robinson, Andrew Skilleter, Nicholas Courtney, Ian Marter, Fiona Cumming and Eric Saward—one of the best line-ups ever assembled for a British convention.

In association with 'Mirage', 'Genesis' will also be staging a DW exhibition from November 11-15 at the Arndale Shopping Centre featuring props old and new.

In all, a great way to celebrate the twenty-second anniversary!



'Aladdin', starring Colin Baker as Wishy Washy, commences its Christmas run from December 12th through to January 11th. For further details, write to: Box Office, Beck Theatre, Grange Road, Hayes, Middlesex UB3 2UE, or phone 01-561 8371.

N. F. T. 2

A feasibility study is currently being undertaken into the hosting of a weekend of British science-fiction at London's N.F.T. film and theatre complex on the South Bank. If given the go ahead, it will bring together the best examples of British sci-fi, with DOCTOR WHO given top priority alongside such other series as 'The Avengers' and 'Blakes 7'.

The N.F.T. devoted an entire weekend to the screening of a multitude of DOCTOR WHO episodes in October 1983, to help celebrate the 20th Anniversary landmark. However, despite its overwhelming success, hopes of a subsequent screening were abandoned after 'Equity' demanded royalty payments for every actor in the featured episodes.

Pat in Public

In an astonishing move, Patrick Troughton recently donned his second Dr outfit to appear in public, bidding farewell to the Mdm. Tussaud's version of K9 which is being put into cold story in the Wookey Hole Caves, along with dozens of wax heads, after 5 years of faithful service.

Question; can you recall when Patrick Troughton last appeared solo, and in costume, at a publicity event, because we can't!

(Thanks to Bill Marsh).

MARVEL 108

WRITERS SPECIAL

*Interviews: Louis Marks, Bob Baker / Dave Martin, Victor Pemberton, Philip Martin, Christopher Bidmead, Chris Boucher and Chris Achilleos.
*Fact-File: FURY FROM THE DEEP.

Following the cancellation of 'Starburst', editor Cefn Ridout has left the 'DW Magazine' and Sheila Cranna is his replacement. Cefn's main interest was with 'Starburst' but his job involved editing both titles. Steve Cook is 'DW Magazine's' new designer, following Jane Hindmarsh who has moved on to another publication.

Marvel Comics is helping to raise funds for the 'Save the Children Fund for Ethiopia' by a unique prize draw. Check 'DW Magazine (November issue) for details.

OTHER MAGAZINE NEWS

(By Jeremy Bentham)

Only weeks after the sad demise of Britain's premier sci-fi magazine 'Starburst' comes news of two more magazines facing turbulent times.

'Fantasy Empire', edited by ex-DWAS and CMS stalwart, John Peel, is to be absorbed into its sister publication 'Enterprise Incidents', the provisional new title being 'Fantasy Enterprises'. Competition for space will now be shared with 'Star Trek', but John is determined to maintain a high level of DW content—it currently carries the highest DW content of any US 'zine and is available here through sci-fi outlets.

The publishers of the commercially sold 'Space Voyager' have sacked editor Wendy Graham, replacing her with a successor who will re-align the magazine exclusively towards science-fact rather than science-fiction. In the past it regularly featured articles on DOCTOR WHO.

TARGET

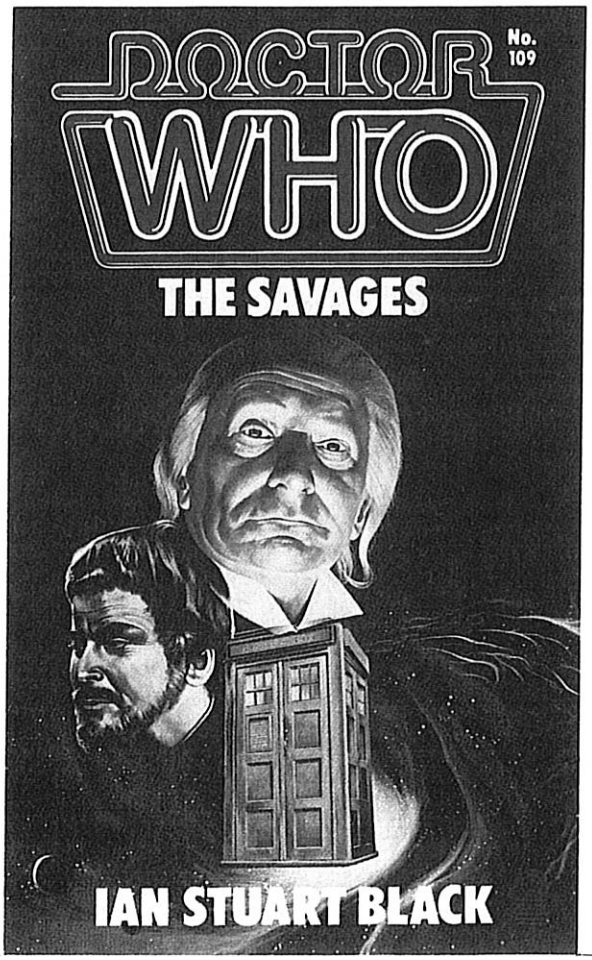
Out this month in hardback is William Emms' GALAXY FOUR, with Terrance Dicks' THE KROTONS in paperback.

Printed here is the cover for Ian Stuart Black's THE SAVAGES which will be published next April in hardback* You may notice the style is not that of Andrew Skilleter, who has now totally severed links with W.H.Allen and will be concentrating on his work with 'Who Dares Publishing'. Andrew's first piece of DOCTOR WHO art was for the DESTINY OF THE DALEKS novel, way back in Nov' '79, and he subsequently went on to do over 30 more, his final one being THE MARK OF THE RANI, due out in January.

THE ARK is currently being written by its originator Paul Erickson (who co-wrote the television script with Lesley Scott way back in 1966), and another Hartnell story, Glyn Jones' THE SPACE MUSEUM, is also being novelised by the person who knows it best (i.e: Glyn Jones).

Nigel Robinson, together with 'Cuddles' the Dalek, will be selling books at the 'Birmingham Airport International Book Fair' on November 28th (kid's day).

(*If you would prefer to see new book-covers nearer to their date of publication, please let me know).



LANDING ON A DISTANT PLANET, THE DOCTOR CONFIDENTLY ANNOUNCES TO HIS COMPANIONS THAT THE TARDIS HAS BROUGHT THEM TO AN AGE OF GREAT ADVANCEMENT, PEACE AND PROSPERITY. THE DOCTOR'S CALCULATIONS SEEM TO BE CONFIRMED WHEN THE TRAVELLERS ARE GREETED BY JANO AND THE ELDERS WHO TAKE THEM ON A TOUR OF THEIR CITY—A HAVEN OF BEAUTY, HARMONY AND FRIENDSHIP, SET IN A WILDERNESS INHABITED BY TRIBES OF SAVAGES.

BUT THE SECURITY OF THE CITY IS FOUNDED ON ONE DEADLY AND APPALLING SECRET, SOON THE DOCTOR AND HIS FRIENDS DISCOVER THAT IT IS NOT ONLY OUTSIDE THE CITY WALLS THAT SAVAGES DWELL...

NEWS IN BRIEF

JEREMY BENTHAM'S major new book 'DOCTOR WHO-The Early Years' has been up-dated by its publishers W.H.Allen. Originally costed and scheduled to the dimensions and page count of Peter Haining's 'Key to Time' book, the May '86 scheduled publication has recently been marked-up to the size and length of Peter Haining's other best-seller, 'DOCTOR WHO — A Celebration'. It iis understood this upgrade was on the personal instructions of W.H.Allen's Managing Director, Bob Tanner, after he had seen the vast array of photographs, blue-prints, construction drawings and diagrams assembled by Bentham and his co-devisor—B B C designer Raymond Cusick.

COLIN BAKER has failed in his appeal against a conviction for speeding. He was fined £40 and given three penalty points at Oxford Crown Court on October 23rd for exceeding the 60 mph limit on the A41 between Aylesbury and Bicester—a patrolman recorded him travelling at up to 80 mph.

MICRO-POWER released a micro-computer game on October 19th called 'DOCTOR WHO and the Mines of Terror'. On cassette with a 16K Eprom for the B B C Model B computer, the game uses a system known as 'Scrollerama' which enables the computer to create a whole new world, with the 16K Eprom chip enabling the size of the playing area to increase to an enormous sixteen times larger than the screen itself. The cost of the package is around £19 95 (Chris Perry).

TRIPODS has been given the go-ahead for a 3rd series, despite ratings averaging between 3 ½ -5 million. This follows enthusiastic public response via the BBC's Duty Office following the transmission of episode 5 in the latest series which featured some incredible visual effects. That episode alone boosted 'Tripod's' figures to just over 5 million, with a display of SFX the standard of which have never before been witnessed in a British sci-fi series.

THE UNFOLDING TEXT, the book originally published on DOCTOR WHO's 20th Anniversary, is to be brought up to date by its authors John Tulloch and Manuel Avarado. The book, aimed primarily at students and teachers of media studies, will examine the sociological, televisual and political reasons behind DOCTOR WHO's fall from grace and will also follow-up on subjects covered in the first book.

FAN-AID(3) organiser Bill Marsh would like to correct a false impression given by last month's column. He points out that a quarter of the 'zine is given over to professional artwork, whilst the rest is devoted to a fiction special—NOT artwork.

Nicola

WAS ACTING SOMETHING YOU'D ALWAYS WANTED TO DO ?
Yes. I started in dance school when I was three, so it was just sort of natural to progress on to acting.

HOW DID YOU ADJUST TO WORKING ON TELEVISION ?
Well, for a start it was a shock to get the part straight out of drama school, but it was with such a nice group of people and they were really helpful, so you just held onto the script and the character and just hoped "Someone will tell me if I'm going wrong" (laughs) !

HOW DID YOU FIND TIME TO REHEARSE FOR THE CINDERELLA PANTOMIME ?
We were still doing DOCTOR WHO at the same time, although the first week of the panto would have been Christmas week (a week off from filming DOCTOR WHO). The following week we rehearsed in London at the crack of dawn, then down to Southampton for the matinée and the evening and then back up to London the same night, which meant we got home at about 1 o'clock, because we had to rehearse the following morning in London again. For the third week of the panto we were filming in Portsmouth (for REVELATION) and then rushing back to Southampton !

DOES THE THOUGHT OF BECOMING TYPECAST WORRY YOU ?
I think it's wasted energy to worry, to be honest. I don't think typecasting is going to become a problem yet. I think every actor has a problem with it, but I don't think there's any point in me worrying about it.

SO HOW LONG DO YOU INTEND TO STAY (CANCELLATION PERMITTING) ?
As long as I'm asked to stay, really. I'm enjoying it very much and I don't have any intentions of leaving at the moment.

WOULD YOU LIKE TO STAY FOR THE MAXIMUM THREE YEARS ?
I think that would be long enough because you would begin to think, "Well, I've got to do something fresh". But being my first job, there's so much I can learn from staying in DOCTOR WHO, on the technical side and things like that, so it's worth my while to stay there as long as I possibly can.

WHAT ASPECT OF DOCTOR WHO DO YOU DISLIKE MOST ?
I think the one contention I probably have with DOCTOR WHO is costumes for the assistants. I've had some interesting mail like, "Do you really dress like that ?", and the answer of course is, "No, I don't !" The way I dress would probably be considered rather boring. I don't think there's enough fun in the costumes as far as the assistants are concerned. I think it's sort of trying to be 'sexy' and it doesn't really come off. I think it would be much more interesting to be a little bit more modern and lead some sort of way in fashion.

HOW MUCH TIME DO YOU GET OFF IN A STANDARD DOCTOR WHO YEAR ?
Usually we have a break of two weeks in October, which is our summer holiday—which is great in 'October' ! And we have a break whenever the season finishes which is normally about mid-February round to when we start again in April.

DO YOU LIKE WATCHING YOURSELF ON TELEVISION ?
Well, I didn't see any of the stuff I filmed for Season 21 when it was being looked over. John rang me up just before it went out and we were still making THE TWIN DILEMMA at the time, and said, "Come on over and have a look at the videos because you haven't seen them", and of course I'd never seen myself on television. So I got there and he said, "Sit down and have a big glass of wine" , and it was a shock ! It's really quite frightening, especially when you think, "Well, this is my first week's work and it's going out to so many millions of people". But I sort of managed to remove myself from it by thinking in terms of "That's Peri" , or "That's somebody else", and watching it that way so I could be objective and look at it and think, "Well, I like that bit, that bit doesn't quite work the way I wanted it to...", but I can't actually sit there and think, "That's me" (laughs) !

HOW CAREFUL IS JN-T WHEN IT COMES TO CENSORSHIP WITH REGARD TO THE YOUNGER VIEWERS ?
I think he's very careful. You don't want to be patronizing and say, "We can do this but we can't do that because younger viewers watch it", but you just make sure you shape what you are doing the right way. There are a thousand different ways of doing the same thing and you just make sure you find the right way to do it.

DO YOU THINK THE EMPHASIS SHOULD BE ON YOUNGER VIEWERS OR OLDER ?
I actually like the rounded-off way it's done at the moment. I don't think it's completely directed to children because it's certainly not just a young audience. In the States it's a much more adult audience because it's put on later at night so it's almost like a different show.

DO YOU THINK THE SHOW SHOULD BE SCREENED LATER IN BRITAIN ?
I think 5.20 on a Saturday afternoon is a little unfortunate because people still might be shopping and various other things. I think 5.20 is a little early. On the other hand, there are some very young viewers. I think a little later would be preferable, but at least it is now back on a Saturday which a lot of people are very grateful for because for weekday viewing they stood even less chance of getting home than actually being able to watch the show.

WHY DID YOU ADOPT A NEW HAIRSTYLE FOR DOCTOR WHO ?
Because it was cut off without my say ! Personally, I would like to have kept it the way it was, but I'm letting it grow now. But I would never have cut it off that short—that's entirely Mr. Nathan-Turner's interpretation of what he wanted done.

IN YOUR OPINION WHAT IS THE IDEAL COMPANION SET-UP ?
The ones I watched when there were three companions I found a little dissipated, especially from a younger viewer's point of view, as you couldn't follow exactly what was going on because writers had to keep separating everybody and you had to keep on finding out what each one was up to and you could lose the story. I think one or two companions is preferable to three.

HOW FAR CHARACTER-WISE DO YOU THINK PERI HAS PROGRESSED BETWEEN 'PLANET OF FIRE' AND 'REVELATION OF THE DALEKS' ?
Probably not as far as I would have liked because writers tend to look at it as a stationary thing. When you start you're lucky that they're trying to bring a new character in and they're really working hard on it. I thought the first two stories for Peri were very good, but then I think the trouble is that new writers don't try and take it any further. They say, "This is it", and you're stuck there within the same mould for the next season as they haven't actually done anything with the character. It's because we have all different writers and I think it would be better in that respect if there are only one or two writers involved, just trying to develop the whole thing.

I don't think the character has changed in any way and I don't think she has developed any further in Season 22. I think there was a lot of restarting of facets of the character that were there before.

HOW MUCH SAY DO YOU HAVE IN ALTERING SCRIPTS IF YOU CONSIDER SOMETHING TO BE OUT OF CHARACTER ?
There are times when I contest things and then it's up to the director and the producer whether they agree to listen or not.

HAVE THERE BEEN ANY STORIES WHICH HAVE BEEN PARTICULARLY DIFFICULT TO FILM ?
When you're fighting against the elements, that's the toughest time. In THE CAVES OF ANDROZANI we were trying to make it look hot and it was absolutely freezing ! The annoying thing is that when you watch it it does look quite warm ! That's really frustrating when you've gone through the agony and think, "Well , it could at least look cold" !

On the other hand, in Spain when we were fighting a temperature of 115°, we were trying to look energized instead of just wiped-out.

DO YOU ENJOY LOCATION WORK DESPITE THESE SETBACKS ?
Yes, I do. I think PLANET OF FIRE was great because of being able to bring the whole scope of that place into life in DOCTOR WHO. There was Lanzarote, and it was Lanzarote, but there was also another planet there. It's often captured a lot better on film than you can do in the studio on video.

HAS THERE BEEN ANY FILMING WHERE THE WEATHER HAS BEEN BEARABLE ?
I'm actually pushed to say "Yes", but I can't think of any . I suppose when we did ATTACK OF THE CYBERMEN it was a bit nippy , but it wasn't bad.

Bryant

)ID YOU HAVE ANY TIME TO YOURSELF 'N SPAIN ?

'e had one day off, a Monday, because we worked the Saturday and unday. I spent the day in bed, Colin did too (?!-Ed) as we all 'elt really wiped-out from the heat. We got up in the evening and aid "Hello" to each other and went back to bed ! Generally, I ave never been on a shoot yet where I haven't been working every ay.

'O YOU MUST FIND LOCATION-WORK TOUGH GOING ?

t's part of the job and I'm glad we're filming on location.

'Y ONLY YOUR SEVENTH STORY YOU HAD ALREADY WORKED WITH 3 DOCTORS. 'AVE YOU ENJOYED WORKING WITH THEM ALL ?

.ll three have been wonderful to work with. I'm sure there's a ot of shows where you wouldn't find three great leading actors o work with, and they're all very kind to me and I get on with 'hem all very well. I feel very lucky, really, and to have worked 'ith three in such a short space of time is just great.

'OW DO YOU RELAX WHEN YOU DO HAVE TIME TO YOURSELF ?

.leeping ! Peaceful reat. I'm actually a T.V. addict. I adore ust coming home and sitting in front of the T.V.. I love going o the movies, going out to dinner and having conversations with eople. That's probably why I much more enjoy having autograph essions where you can talk to people. I also enjoy swimming and .ennis but, most of all, because my outside life is so busy , I ust like to go home.

'HAT WAS IT LIKE RECORDING THE RADIO SHOW ?

ireat fun, and I think it would be a great idea to do some more ecause it's a good place to put DOCTOR WHO. I don't mean it hould stop being on television and go to the radio, but I do .hink it's good having it on the radio because your imagination an do so much for you. You hear this space-ship landing or this ionster and your imagination makes it as horrific as you like, so ou haven't got anyone to blame over low budgets or poor monsters —you've got yourself to blame if you don't like it !

'AVE YOU NOTICED A DIFFERENCE BETWEEN THE BRITISH AND AMERICAN 'ANS ?

'es, I think there's a difference, but then there's a difference ietween British and American people in general. For a start , iore adults are fans of the show in America—it's about 80% adults who watch it because it's shown late at night, so that tends to iake it a different show. Having watched it myself in the after-ioon it becomes a different show somehow. So that makes a big lifference.

)ID YOU BASE PERI'S ACCENT ON ANY PARTICULAR PART OF THE STATES ?

Then I lived in the States, I lived in Washington, New York, New :ngland, Tanglewood and moved all around, so basically I based t on the East Coast and on most of my friends there.

NICOLA AND THE CANCELLATION

IOW DID YOU FIRST LEARN ABOUT THE SHOW'S CANCELLATION ?

: heard from 'The Daily Mirror' on the phone. JN-T was trying to jet through to me but the phones were jammed and the press had got iold of my number and I couldn't get through to the BBC. So it ias basically on the same day that everybody else heard, I heard :oo.

3O THE BBC HADN'T INFORMED YOU BEFOREHAND, DESPITE THE DECISION IAVING BEEN MADE A COUPLE OF MONTHS EARLIER ?

'hat's right. No, they didn't inform myself or Colin beforehand.

3O WHAT WAS YOUR INITIAL REACTION WHEN YOU HEARD THE NEWS ?

Jell, first of all 'The Daily Mirror' rang me and said , "Could ou comment on the death of DOCTOR WHO ?", and I'd just got)ack from holiday and I thought Colin had been killed, so I hung ip and I was in a terrible state and I tried to get hold of my igent and John. I didn't know what to do and finally my agent jot hold of me and said, "I've been trying to get through...", and :hen I realised what he was actually talking about. I just could iot believe it or understand it because we had the scripts , we iad plans for the next season. The audience figures are good , :ontrary to one of the arguments for taking it away . I can't inderstand it at all, there is no justification in my mind.

/ERE YOU SURPRISED AT THE AMOUNT OF REACTION THE NEWS GENERATED ?

: was glad that everyone felt like I did, because I know that if hadn't been in the show, I probably wouldn't have felt that /ay. It's difficult when you are in the show because you can't /oice your own opinion the way you would like to. It's something :hat's been in this country such a long time, it's a programme loved by many people. You can't just uproot it.

The thing is unfounded. I think it's wrong and unjustified . It's not a thing about the BBC, it's basically a sort of one person decision. The BBC have been very good to me and I've enjoyed working for them and I hope to continue to do so. It's just I found that there didn't seem to be anyone asking "Why ?" , and anyone getting the right response back. I don't think there was enough questioning about it really.

HOW DID YOU GET INVOLVED IN THE MAKING OF 'DOCTOR IN DISTRESS' ?

I was a bit wary actually at first because I think you've got to be careful. I mean, I didn't want the money to be going back to DOCTOR WHO, which was originally suggested, because I think that's wrong, especially with all the good things around like 'Band-Aid'. But when they said it was going to go to 'Cancer Relief', I thought, "Well yes, we're saying this is the wrong thing to do and the money's going in the right place", so I was glad to be able to lend a hand.

AND THEN THE BBC BLACKLISTS IT ?

Yes, well that's probably what you'd expect, isn't it ?

WERE YOU SATISFIED WITH THE ACCURACY OF THE PRESS REPORTS DURING THE CANCELLATION CRISIS, AS YOU WERE QUOTED QUITE A FEW TIMES ?

I suppose as accurate as you would expect. All the quotes about what I actually said at the time were wrong, because I didn't actually speak to anybody, and there was no official comment released, so they just made up all that bit.

YOU'VE FOUND YOURSELF WITH A LOT OF SPARE TIME, OBVIOUSLY , SO WHAT HAVE YOU BEEN DOING WITH YOURSELF LATELY ?

Well, basically I'd just returned from my holiday when I heard the news, so for a month—six weeks odd—we hung around waiting to see if the decision was going to be changed, until we actually got to the DOCTOR WHO recording dates when our contracts began, which was April. When I realised nothing was going to happen, I got involved with the 'Phoenix Arts', who asked if I'd come up to Leicester and play Martha, and since I've been fairly busy . I haven't had that much time to spare, what with doing the radio show as well.

HAS YOUR FAN-MAIL REMAINED CONSISTENT ?

The mail is sitting in London while I'm up here, but it's being dealt with...slowly !

ARE YOU STILL RECOGNISED IN THE STREET / SUPERMARKET AS MUCH, NOW THAT YOU'RE OFF THE SCREEN ?

Yes, I suppose because I'd got used to people around where I lived in Putney they stopped saying things because they'd got used to seeing me, but now coming up to Leicester a lot of people have come up and said, "Are you..?"

AS THERE'S SO MUCH UNCERTAINTY OVER DOCTOR WHO's FUTURE, HAVE YOU EVER THOUGHT OF LEAVING IT ALTOGETHER ?

I'm actually under contract and they can recall me for the next season, which I would like to go back and do if there is a next season, but obviously during this year, although they're holding onto me, I would like to try and do as much as I possibly can and I've been lucky enough to break straight into something.

SO WOULD YOU LIKE TO DO ANOTHER SEASON AFTER NEXT YEAR ?

I don't know, that's something that's so far away that it depends when the next season starts. It's so hard to make a decision now.

WHAT WAS YOUR REACTION TO THE RECENT NUDE PHOTO OFFER AND WHAT MADE YOU DECIDE AGAINST BARING ALL ?

What nude photos ! You shouldn't believe what you read in the papers ! It was an expansion of something that was talked about. No final offers were made or anything like that, so it's all just something that's been blown up in the papers. The figures are all totally made up.

SO WOULD YOU BARE ALL FOR AN ACTING ROLE ?

I don't know—certainly not for modelling. It would totally and utterly depend on the script and what you were doing, at the right place and the right time. Personally, I think there's too much of it, so it would have to be totally justified in my mind.

(Continued Overleaf...)

THERE HAS BEEN A LOT OF CRITICISM ABOUT THE 'BRIEFNESS' OF YOUR COSTUMES—WILL THEY BE CHANGING IN SEASON 23 DO YOU KNOW ?
It depends, I mean I don't have any say in my costumes. The only say I had was I insisted I was wrapped up warm for the last story ! It's really up to the designer and John Nathan-Turner , of course.

MICHAEL GRADE AND MARY WHITEHOUSE ARE OF THE OPINION THAT THERE IS TOO MUCH "SEX AND VIOLENCE" IN DOCTOR WHO ?
Well, there's no sex for a start, there's absolutely NO sex !

WELL, WHAT THEY CALL "SEX" IS YOUR COSTUMES...
I consider that having a primitive woman dressed in leather skins (Leela) to be far more provocative than the kind of thing I go around in. This year's fashion is bras and shorts !! There is a world out there !

I also disagree with the violence allegation. DOCTOR WHO has always had Daleks blowing up people. It's perhaps done in a little bit more of an adult fashion now, but you can't make the whole show for three year olds. Also, you have to look at what's on at the same time. There's the 'A-Team' on the other side, which is a far more violent show than DOCTOR WHO. The 'A-Team' shows what is violence of today, what is supposed to be real-life. But DOCTOR WHO is one removed, it's supposed to be somewhere else . He's a Time Lord fighting evil and he shows that good is good, and good triumphs, and I think that's healthy and far better.

'Batman', 'Robin Hood', DOCTOR WHO — they've always fought evil and they've always triumphed and I think that's a good thing.

WHAT PLANS HAVE BEEN MADE SO FAR FOR SEASON 23 ?
I absolutely have no idea. All I know is that we're possibly starting next spring, and that's about as much as I know. I don't even know whether we're going to do the scripts we had for last season or go to the same places.

NICOLA BRYANT, THANKYOU

IN DEFENSE OF MISS.PERPUGILLIAM BROWN BY JENNIFER ADAMS (U.S.A.)

Nick Setchfield, in DWB # 26, described Peri in the following manner: *PERI SIMPLY WALKS IN, WHINES, MAKES AN UNFUNNY COMMENT AT THE DOCTOR, STUTTERS AT THE MONSTERS, AND THAT'S IT !* Like so many other fans keen to blame DOCTOR WHO's cancellation in part on the current cast, he has written Peri's character off as useless without determining what it is.

Peri doesn't whine. Peri complains—as did Sarah , Romana and Tegan—about the Doctor failing to operate the Tardis correctly, or about landing somewhere cold, horible and miserable, or about being ignored. Her "unfunny" comments compare stylistically to Tegan's typical remarks. Both, *"That's the last time I eat one of your nut roasts"* (REVELATION OF THE DALEKS) and, *"You'll be typing alongside them"* (MAWDRYN UNDEAD) try to cut the Doctor down. Tegan succeeded because her Doctor took the remark more personally than Peri's Doctor did hers.

Peri tends to minimalise the threats made by such silly amorous creatures as Sharaz Jek and the Borad. She interprets the danger as being as low as a rape threat from a drunken frat boy. Consequently, she says no more than, *"Come on, you guys"* when the Borad announces his plans to recreate her in his own image, and calls Jobel a creep when he drools over her. Peri is obviously naive. Her naivety appeared even in PLANET OF FIRE as she actually believed Howard would lend her the money to go to Morocco after he forbade her to go.

Peri doesn't often let her true feelings show. She prefers to hide behing (attempted) sarcasm. She has, however, admitted to being homesick; she tracked down the DJ in REVELATION just because his patter reminded her of the radio back home. Peri also has shown her feelings for the Doctor. In TWIN DILEMMA she tells him, *"You used to be so sweet"*, hinting, despite her boy scout cracks in CAVES OF ANDROZANI, of her fondness for the fifth Doctor. Peri likes the current incarnation a great deal—otherwise she wouldn't have cried in VENGEANCE ON VAROS when she thought he had died .

The relationship between Peri and the sixth Doctor resembles that of the fourth Doctor and Romana#1. Both companions criticise her Doctor , and both Doctors resent the comments . Romana#1, however, is his equal. Peri is a mere human college student, a member of the race the Doctor has sworn to protect. Where does she get off doing what comes naturally, both by personality and by American birth and speaking her mind to a superior human being ? Tegan, of course, made her opinion known to the Doctor ad nauseum. She got away with it...and has been dubbed in some circles the best companion ever—because the 5th Doctor doesn't fight back as the 6th Doctor does ! General Fandom, apparently, can't handle two strong personalities aboard the Tardis.

Of course, these two strong personalities never reach their full potential, and the blame rests with the current Production Team. Many interesting concepts presented in the past five seasons—murderous companions, mechanical shapechangers, avenging old foes—invited but never received complete realisation. The potential for intriging storylines never fulfilled itself.

Peri's poor acceptance comes on a long line of failed ideas and unexplored characters.

INTRODUCTION—WELCOME TO 'PHOENIX' !

The GENESIS CONVENTION is a new venture in that a conscious attempt is being made to recapture some of the spirit of the time when Fandom was young and innocent and had yet to assume its mantle of the mindless, self-destructive and apathetic critic — the "slagger-off"...

This event is not about strutting around in a self-important manner, nor being rude to the guests on stage because one does not like what is happening to the programme at present, or because you had a disagreement with your partner the night before. It is about people with a common interest, with their own individual views (all of which should be respected), getting together to recall the past, discuss what the future may hold , and to exchange views generally.

The organisers have tried to provide an atmosphere, by the use of a varied programme, which will stimulate a return to the more constructive attitudes of the past. This is not to say there is nothing constructive about the present as one only has to look at the work of the 'Fan-Aid' group or 'Cyber-Mark Services' to see that.

But there is a definite downward trend at this time — a trend which is extremely dangerous, especially when one takes into consideration (as we all should) the uncertainty of the programme's future. What future DOCTOR WHO has depends, to some extent, on our attitudes as followers of the show, attitudes that are reflective in what we say and do (especially in public).

We must take a more positive view of the programme in what we do, say and write about it but, above all, we should have a more positive attitude to one another, and tolerate each others differences, particularly in some circles. Remember, we are not protagonists—we are simply admirers of a great British institution. Some of us need to remember that DOCTOR WHO is, after all, just a television programme and that people and their feelings are far, far more important !

The convention is a form of recreation—it is a time when you can, hopefully, forget about important things and enjoy yourself meeting friends old and new...

GUESTS, OLD AND NEW

The guest list for the Convention draws talents from the series' past and present, from in front of and behind the camera, and the spin-offs actively surrounding it (books, artwork etc.)...

The day's events will bring you such names as Ian Marter, who first appeared in DOCTOR WHO as First Officer Andrews in the Jon Pertwee story THE CARNIVAL OF MONSTERS. Ian then went on, of course, to appear in seven stories alongside Tom Baker as the accident-prone Surgeon Lt. Harry Sullivan.

Apart from the fact that they are all missing masterpieces, what do MISSION TO THE UNKNOWN, EVIL OF THE DALEKS and THE ICE WARRIORS all have in common ? The answer is Derek Martinus, who directed them, as well as THE TENTH PLANET and SPEARHEAD FROM SPACE. His first ever convention, Derek's often unrepeatable anecdotes look set to win him many more convention invites ! For Derek Martinus fans unable to come on the day, there will be an exclusive and thorough interview with the man himself in the next DWB...

ABOVE: Producer John Nathan-Turner, BELOW: Ian Marter.

We also hope to be joined by director Michael Briant, whose first story was COLONY IN SPACE, and also directed Ian Marter in REVENGE OF THE CYBERMEN (also interviewed in the next DWB !).

Writer Steve Gallagher will discuss his stories WARRIORS' GATE and TERMINUS—and hopefully provide us with a few explanations too !

WARRIORS' GATE producer , John Nathan-Turner, will be talking about his work on the programme and, hopefully, about its future.

Cybermen feature a lot over the weekend. Where once there was something of a dearth of books on

Phoenix

GENESIS CONVENTION STOP PRESS (28-10-85): NICHOLAS COURTNEY, ERIC SAWARD AND FIONA CUMMING JOIN GUEST-LIST (SEE PAGE SIX)

DOCTOR WHO, the situation is now much improved and the co-author (with David Banks) of a soon-to-be-released book on the history of the Cybermen, Adrian Wrigglesford, will be discussing this major new addition to the 'WHO library.

Those with an interest in art are well catered for by the presense of Andrew Skilleter, and hopefully editor Nigel Robinson will be present to talk about the Target books.

The very first guest of the weekend will be Colin Baker, who has gone to considerable trouble to attend this event. The proceeds from this event will be going to Colin's charity, 'The Foundation for the Study of Infant Mortality'.

ABOVE: A host of Cyber-guests and special guest Colin Baker.

'Phoenix Promotions' are proud to announce that J. Jeremy Bentham of 'Cyber-Mark Services', one of several noted authorities on DOCTOR WHO, will Compere the day's events and will be interviewing Directors Derek Martinus and Michael Briant (the latter of whom we hope shortly to confirm). And in a special panel, which will give you a chance to air your questions on the cancellation issue, Jeremy Bentham will be joined by DWB editor Gary Levy to answer your questions.

WHO ARE 'PHOENIX PROMOTIONS'?

PAUL ZEUS: Paul has organised 12 events for the DWAS, culminating in the 'epic' three-day 'PanoptiCon IV' at Brighton last July. Disillusioned by the inefficiency of DWAS, he has been persuaded to reassemble his experienced Convention Team and continue organising successful and enjoyable events.

LEONORA RICH and SHERRY HANNAN: Leonora and Sherry have been members of the DWAS virtually since its inception and attended every convention, having watched DOCTOR WHO from its very first episode! As Registration Officers they have achieved notable success in reducing the length of time patrons have to queue before entering events.

BILL CHALONER: A Chief Superintendant of the Manchester Police, Bill has provided invaluable service throughout the last twelve DWAS events, handling all security matters and assisting in the organisation of events.

ANDREW JAMES: Andrew is 'Phoenix Promotion's' video whiz-kid. He will be in charge of the audio-visual equipment at Manchester, with the promise of advanced equipment, revolutionary to a DOCTOR WHO convention, being premiered at this event...

STEVE PUGSLEY: The newest member to the group, Steve was appointed as Deputy for 'PanoptiCon VI'. Attendees, and even certain members of the DWAS Exec., have praised his work and achievements at the event, most notably the autograph rota system, which will again be in operation at Manchester! However, his dismissal as Deputy Convention Organiser, following publication of his 'Convention Diary' in DWB#26, proved to be a blessing in disguise, as it provided the catalyst for the formation of 'Phoenix Promotions'.

These six are backed up by an experienced and efficient team who have worked with Paul at many of the DWAS events: JEREMY BENTHAM, TIM BUTTERWORTH, A.MARK CHALONER, ANDREW EVANS, JASON GRIFFIN, STUART HALTON, DEREK HANDLEY, BARBARA HEYWARD, TERRANCE J.HOBDEN, ERIC JOHNSON, JULIE JOHNSON, D.JONES, IAN LEVINE, GARY LEVY, JOHN LUCAS, PAUL LUNN, STEPHEN McNICHOL, DANIEL MELLOR, LEE PEARCEY, NIGEL RAINFORD, GARRY SIMMONS, MICHAEL WOOD, ADRIAN WRIGGLESFORD and IMRAN ZANGIE.

STILL TIME TO REGISTER, BUT HURRY!

With the event just days away, there is very little time to obtain a place if you still wish to come to Manchester. To ensure your place, fill in the form below* and send it first class no later than Thursday, November 14th. If you do not receive a reply in that time, don't worry, simply turn up on the day to receive your pass—no one will be turned away on the day and every effort will be made to accommodate everyone who wants to come! (*Or copy)

Send your cheques/P.O.s, only £6 (payable to 'Phoenix'), to this address:

PHOENIX REGISTRATION OFFICE
18 Birdhill Avenue
Reading BG2 7JT

Fanzine editors are welcome to take a table and display board at this event for a modest fee of only £2 50. Write to this address (limited tables available on the day):

Michael Wood
9 Woodhall Close
Castlefields
Shrewsbury
Shropshire SY1 2TS

Similarly, dealers are also welcome to the same facilities, for the equally modest price of £10. Please write to:

Imran Zangie
7 Anchorage Close
Wimbledon
London SW20

I Wish to register for THE GENESIS CONVENTION. I enclose a cheque/P.O for £6.00 payable to Phoenix.
Please return the completed form to-

PHOENIX REGISTRATION OFFICE
31 Birdhill Avenue
Reading BG2 7JT

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Name .....

Address ..... Age .....

the show in addition to the substantial financial rewards your department gleans, through granting such companies licenses to protect them from using DOCTOR WHO's copyright. Yet the innocent fanzine producer, whose sole aim it is to provide pleasure for his or her fellow fans, is forever at risk of being implicated by your ever present legal department. You may wish to deny this, but then why are all your letters to fanzine editors always countersigned by your 'Legal Advisor' ? If this is merely your way of adding impact to what you have written then you will be pleased to know it works. I'm not the only editor who has spent sleepness nights expecting a writ on my doormat the following morning. Pretty devious, isn't it ?

How can a fanzine be "commercial" if you can't walk into W.H.Smiths or John Menzies and buy an issue of DWB ? Is it too much to ask that fanzines be permitted to sell in science-fiction retail outlets, which, after all, are the home of fanzines. Some shops dedicate row upon row to these publications, covering a plethora of film, pop and cinema subjects—yet DOCTOR WHO is singled out because of the commercial success that has swamped it in recent years. It just isn't true to say allowing fanzines to sell in these outlets puts Marvel's license in danger. Marvel is a commercial company and can sell in thousands of outlets, both sci-fi, but predominantly newsagents—indeed, all past editors of Marvel's DOCTOR WHO Magazine have viewed fanzines as harmless, but healthy publications and have never objected to them being sold alongside their superior magazine in sci-fi shops such as 'Forbidden Planet'. Incidentally, if Mr. Crouch was really that concerned that fanzines keep within BBC regulations, presumably he would have supplied me with his famous guidelines you always hear about in 'CT'. In short, not once has he come forward so far this year to offer constructive advice—instead, most of his correspondence has been of a denigrating nature.

Regarding the last paragraph, I would like my readers know that, contrary to what Mr. Crouch says, I have actually complied with everything I have been told, regarding the use of photos. If the department in question fails to supply me with all the necessary data required to avoid copyright complications, then I suggest it is BBC Enterprises who get their own house in order before condemning mine. I have the invoices to prove that copyright has been paid on all photos I have ever used, and actor/agent clearances on the living actors featured in the Summer Special (previous season photos used in DWBs 19-22 were publicity material protected from Equity's clause).

This article is very much straight from the heart so I apologise if it may sound too bitter—however, that is exactly how I feel over the whole fiasco. Now I have it off my chest and into print, hopefully Mr. Crouch will accept my offer of a 'Right to Reply' next issue. After all, there are always two sides to everything and perhaps there is an integral factor I have overlooked. Over to you, Mr. Crouch . . ?

STOP PRESS: Shortly after compiling this article I received, quite coincidentally, the following exchanges of correspondence from 'Mind Probe' editor Leo Telling. Leo tells me that shortly after publication of DWB#24/25, BBC Enterprises phoned him personally although he is at a loss as to how they traced his phone number. The following bouts of correspondence ensued and I think it says everything I've already mentioned above in a nutshell.

1

6th September 1985

Dear Mr Telling

DOCTOR WHO

I was surprised to read your letter in Doctor Who Bulletin. I fear you have been grossly misinformed. There is no vendetta against fandom, quite the reverse, as you would have found if you had been courteous enough to contact either the Doctor Who Appreciation Society or myself.

1. Fanzines are not banned from sale. If a fanzine ceases to be just that, in other words it becomes commercial, then it can only be sold under licence from this office.
2. No-one has stopped fans from swapping videos.
3. You should check your facts regarding who has paid for copyright fees to use photographs.
4. We have never threatened to raid shops to confiscate magazines.
5. The only policy relating to the BBC, that the Celestial Toyroom editor exercises is simply to ensure that no commercial product is advertised that has not been licensed.

A considerable amount of misinformation has been given on the aforementioned subject and that is being dealt with separately.

I appreciate your desire to preserve free speech, but I do not like to read comments such as yours which are a blatant travesty of the facts.

If, however, you have any evidence whatsoever that any member of BBC Enterprises staff has at any time expressed an opinion or taken any action contrary to the contents of this letter, I would welcome hearing from you.

If not, I would ask you to advise me forthwith who gave you the information you quote as fact in your letter to Doctor Who Bulletin.

Yours sincerely

Christopher Crouch
Senior Merchandising Assistant

cc Legal Advisor

2

24th September 1985

Dear Mr Telling

DOCTOR WHO

I do not appear to have received an answer to my letter of 6th September.

As you recall, I require to know who gave you the incorrect information you referred to in your letter as published in Doctor Who Bulletin.

Yours sincerely

CHRISTOPHER CROUCH

3

28th September 1985

Dear Mr Crouch,

With reference to your letters of 6th and 24th of September:

Firstly, the points that I raised in my letter to Doctor Who Bulletin were all based on first hand observations or from information passed to me by people in contact with either you, or agents of your office.

Secondly, I find no compunction to give you the information that you 'require'. Much of the information was passed on on the understanding that it would remain confidential. I would also like to state that I have had first hand experience of your office's action. It seems strange that you say fanzines are not banned when a recent visit to a London shop to place my publication on sale was turned down due to the fact that you, or your officials had called the day before to inform the shop that they were now unable to sell any unlicensed 'Doctor Who' publications.

As for your comments about commercial fanzines being licensed, well on that score I have personally heard a BBC official tell a shop-owner that this was out of the question. You may be interested to know that my publication is currently deeply in the red, with the last few issues not even covering printing costs. My whole reason for starting a fanzine was purely for enjoyment, not for any personal gain, and thanks to the action of your office I am now in debt.

Yours sincerely,

L. Telling.

4

30 September 1985

Dear Mr Telling

DOCTOR WHO

Thank you for your letter of 28th September. I regret, however to advise you that you are continuing to mis-represent the facts.

To take your points in order, for the last three years only Roy Williams, Head of Merchandising, and myself, at BBC Enterprises, have had any contact with any party outside of the BBC with regard to fanzines. We employ no agents in this country whatsoever.

I repeat again that genuine fanzines are not banned from London shops. If you will tell me which shop you are referring to I will speak to them. However BBC Enterprises cannot be responsible for any policy decision made by the shop itself.

For the record I have never visited any shop and instructed them as you suggest. That is a figment of someone's imagination.

Likewise it will be helpful if you were to give more information regarding the shop-owner you heard in conversation with a BBC official on this subject.

Clearly if someone is mis-representing us, action will need to be taken against that party.

As for your own circumstances I am sorry to learn of your debt. Surely though, most hobbies cost money rather than show a profit. Certainly how you spend your money is your own business. Nevertheless it seems I must remind you that the BBC has a legal right to protect it's copyright and a contractual obligation to protect the likeness of the various artistes who have appeared in Doctor Who.

Equally we have a contractual obligation to Marvel Comics Limited and as I have already explained we cannot therefore sanction another commercial magazine.

If you have any doubts on this matter I would suggest that you contact the officers of D.W.A.S. They will, I am sure, be able to correct any false impression you may have.

Yours sincerely

CHRISTOPHER CROUCH
Senior Merchandising Assistant

SERIES SURVEY ANALYSIS

Assessing the results of a 22 year Series Survey is not an easy task, especially if you have only been a regular viewer since 1977—THE HORROR OF FANG ROCK to be precise ! Since then, however, I have been lucky enough to catch up as far back as SPEARHEAD FROM SPACE, and about half the amount of black and white material resident in the BBC Archives. So I can't fairly comment on the Hartnell/Troughton episodes except the straightforward observation that the latter's top 5 are firmly entrenched as Fandom's favourites, thus his finest stories. However, increasingly gaining in popularity is the once-forgotten FURY FROM THE DEEP, a story nowadays said to be of the calibre of Troughton's top 3—roll on Target's novelisation in '86!

There is no disputing THE DAEMONS as an absolute classic (I personally have never been particularly fond of it), though the rest of Pertwee's top 5 sees some major changes, most notably SPEARHEAD FROM SPACE replacing the slightly overrated PLANET OF THE SPIDERS. In fact Season 7's popularity has gained momentum rapidly, especially since publication of the INFERNO novel last year, again hovering on the brink of Pertwee's top 5. It is also interesting to note the lack of impact made by the 3 Dalek tales, perhaps reflecting the lack of Cybermen in this era ? *(Ed's Choice: 1st-FRONTIER IN SPACE, 2nd-DAY OF THE DALEKS, 3rd-THE TIME WARRIOR, 4th-CARNIVAL OF MONSTERS, 5th=SPEARHEAD FROM SPACE / THE SEA DEVILS)*.

Robert Holmes can take a bow, having been involved in no less than 4 of Tom Baker's top 5 stories. Again, I've never shared the majority adoration for DEADLY ASSASSIN. Indeed, I'd go so far as to say that, despite its last two epics, Season 14 is grossly overrated — just see how unfavourably HAND OF FEAR and THE FACE OF EVIL feature in this category. The pro-Williams trend continues the older his [illegible] arrived rather late in his case ! *(Ed's choice: 1st-CITY OF DEATH, 2nd-GENESIS OF THE DALEKS, 3rd-PYRAMIDS OF MARS, 4th-HORROR OF FANG ROCK, 5th-KEEPER OF TRAKEN)*.

As with Troughton, Davison's top 5 are firmly established as his pinnacles, although I'd dismiss THE FIVE DOCTORS' placing as whimful voting. Grimwade's scripted stories appear to be fading into obscurity, to be replaced by Davison's more favourable monster stories, THE VISITATION and FRONTIOS. *(Ed's choice: 1st-CAVES OF ANDROZANI, 2nd-EARTHSHOCK, 3rd-ENLIGHTENMENT, 4th-THE VISITATION, 5th- THE RESURRECTION OF THE DALEKS)*.

Colin Baker's results reflect exactly how I would have voted—and at last a poll putting VENGEANCE ON VAROS deservedly in second place!

Hartnell's worst, I suppose, are predictable, and it still strikes me as ironic that Holmes' initial Season 6 scripts should rate so poorly, especially as the stories a season earlier were of the standard provided by Holmes from Season 7 onwards (though not everyone, it seems, is a fan of THE TOMB OF THE CYBERMEN).

Although some people still find it practically impossible to name 3 'poor' Jon Pertwee stories, his so-called 'worst' stories are now firmly established, though 'bad' in this case generally refers to production standards rather than the scripts. *(Ed's choice: 1st-COLONY IN SPACE, 2nd-MONSTER OF PELADON, 3rd-PLANET OF THE SPIDERS)*.

The standard crop of Williams / JN-T stories comprise the bulk of the top half of Baker's worst stories. Personally, I must confess to a fondness for stories 4, 5, 7 and 8. A notable point this time round is that a far greater proportion of people have come out and declared their intense dislike of at least one Philip Hinchcliffe story—does this mark the start of a revolution I ask myself ?

(Continued on page 14...)

IN PART ONE OF A MAJOR NEW INVESTIGATION INTO THE STRUCTURE AND MEANING OF DOCTOR WHO STORY TITLES, CRAIG HINTON EXAMINES THE ...

TITLE RELEVANCY ...OF THE DALEKS

AN EXAMINATION OF THE ONE HUNDRED AND FORTY TWO TITLES THAT HAVE APPEARED IN THE SERIES' HISTORY MAKES FOR A FASCINATING STUDY: THE EXISTENCE OF DEFINITE PATTERNS AND CERTAIN CATEGORIES OF TITLE IS BOTH SURPRISING AND INTRIGUING. THERE IS, HOWEVER, A SUB-CATEGORY WITHIN THOSE ONE HUNDRED AND FORTY TWO WHICH DEMANDS SPECIAL ATTENTION: THE DALEKS HOLD A UNIQUE POSITION IN DOCTOR WHO, AND THE DALEK STORY TITLES LIKEWISE.

TITLES ARE MORE THAN JUST UMBRELLAS UNDER WHICH A PARTICULAR ADVENTURE IS RELEASED: THEY CAN ACT AS 'HOOKS' WHEN ANNOUNCED OVER THE END CREDITS OF THE PREVIOUS STORY AND IN THE PRESS, THEY SHOULD ALSO GIVE SOME IDEA AS TO THE THEME AND CONTENT. EVEN SO, THIS GIVES A WIDE SELECTION OF TITLE TYPES FROM WHICH TO CHOOSE, SUCH AS *THE (LIFEFORM)*, *THE (ADJECTIVE) (NOUN)*... AND THE *THE___OF/IN/FROM___*. THE LATTER IS THE FORM FOR WHICH THE DALEK STORY TITLE HAS BECOME OBLIGATORY. IN THIS ARTICLE, I INTEND TO DISSECT THE THIRTEEN DALEK STORY TITLES IN ORDER TO SEE JUST HOW RELEVANT THEY ARE TO THE ADVENTURES THEY REPRESENT.

THE DALEKS

In the beginning was THE DALEKS, and the viewing public found it good. As a title, it falls into the quite common *THE (LIFEFORM)* category, shared by such stories as THE ICE WARRIORS, THE SEA DEVILS and THE MUTANTS (which, to create confusion, was story B's original title). Such titles are usually given when the life-cycles of the aliens in question forms an integral part of the plot: THE KROTONS depends upon the tellurium basis of the Krotons, THE MUTANTS upon the sequence of putation and metamorphosis of the Solonions. In THE DALEKS, it is their hatred of the Thals —caused by their incarceration within the Mark III travel machines that propels the story.

THE DALEK INVASION OF EARTH

...however, falls into quite a different category. On the surface, it is the first of the *___OF THE___* Dalek titles, yet the truth lies much deeper. In the story we never see the actual invasion and subjugation—an event which occured seven years earlier. The title might, therefore, appear innapropriate. But wait... Story K shows the violation of the actual planet —the invasion of Earth's core—in preparation. That is the Dalek invasion of Earth—not the goings-on of 2157 A.D., providing a relevance for the title. I'm sure Terry Nation had that in mind all along!

THE CHASE

By his third Dalek extravaganza, Nation had clearly run out of ideas, not only in plot but title also. Fair enough, THE CHASE does sum the story up pretty well—a simple runaround—but it is a mediocre banner for the adventure. I feel that the more sinister overtones of episode one's title, 'The Executioners', would have been more suitable.

THE DALEKS' MASTERPLAN

...gives me something to get my teeth into, at last. From the pathetic, trapped cripples of THE DALEKS, their succeeding 2 stories had seen the slide into the 'ritual destroyers' which would colour their behaviour in later years. THE DALEKS' MASTERPLAN [illegible] their cunning best. The satisfying concept of the Daleks as master tacticians, manipulating events like Grand Masters of Chess, is encapsulated by the pertinent title. The idea of the Daleks manoeuvering Mavic Chen and the Ten Galaxies into mutual annihilation—ruthless puppet masters of immeasurable skill—is definitely how they should be remembered.

THE POWER OF THE DALEKS

The first story to feature the now obligatory *___ OF THE DALEKS* classification. The Daleks have crashed on the colony planet Vulcan and need energy, both to reanimate themselves and to breed. To do this they must infiltrate, dominate, then control the Terran colony. Hence the two levels implicit in the title represents both the power necessary for the Daleks' survival, and the power they eventually hold over the colonists. On an even more subtle level, it is a reference to the power of survival—against all odds—possessed by the Daleks over twenty two years...

THE EVIL OF THE DALEKS

Terry Nation's attempt to exterminate his own creations resulted in THE EVIL OF THE DALEKS, a title invoking similar concepts to its predecessor, in so far as it functions on two levels. Within the series, the Daleks are the quintessence of malignancy, ranking far above anything else that has ever appeared. From this aspect alone, the title is fully justified; a final summing up of the Daleks in their (allegedly) final story. And yet there is more to it than that: the plot revolves around the Dalek Emperor's attempts to find and spread the distillation of all that is Dalek —— the Dalek Factor. That is the evil of the Daleks. Of course, it was also 'The Final End'...

THE DAY OF THE DALEKS

...until 1972. New Year's Day was the day of the Daleks, in which the returning villains succeeded in converting the debacle of THE DALEK INVASION OF EARTH from total failure to absolute victory. Curiously enough, the 'Blinovitch Limitation Effect' ensured that the events that led to their re-invasion—from the first abortive time jump by the guerillas into Style's house, to Shura's sacrifice—all occurred within the space of 24 hours. Considered in terms of an absolute timescale, the Daleks controlled 22nd century Earth for a single day (THE DAY OF THE DALEKS) before their time-line was excised forever by cause-and-effect. And don't forget the allusion to the old maxim; 'Every Dalek has its day'...

THE PLANET OF THE DALEKS

Thals, people disguising themselves as Daleks, things thrown down Dalek liftshafts to prevent pursuit—strangely familiar events I'm sure you'll agree. Terry Nations reworking of his original story resulted in THE PLANET OF THE DALEKS, but a cursory examination suggests that the title is irrelevant. Spirodon may be one planet of the Dalek Empire, but the planet of the Daleks is Skaro. Hence the title is Terry Nation's way of revealing the connections between this story and THE DALEKS. Considering that Spirodon and its Dalek army is the destination of the Doctor, the Thals and the Supreme Dalek Council, the original title, 'Destination: Daleks', might have

DEATH TO THE DALEKS

Equally as ironic is the next encounter. On Exxilon it is DEATH TO THE DALEKS, as humans and relatively defenceless Daleks battle it out for the only cure for the lethal space plague that is sweeping the Galaxy. With such a title, however, it is cleverly misleading in that the plague is of Dalek origin, and therefore they are immune! Death to humanity—not the Daleks!

GENESIS OF THE DALEKS

The opening of a new chapter in Dalek titles: the religious allegory heralded by THE GENESIS OF THE DALEKS. One dictionary definition is 'act of producing; origin', the straightforward meaning is that of the creation of the Doctor's oldest enemies. Yet 'Genesis' is a most evocative word, imparting a tremendous sense of importance. It is as though we feel if Nation would dare use such a title, the story must be worthy, as indeed it most certainly was.

DESTINY OF THE DALEKS

DESTINY and RESURRECTION are much more difficult to pin down, if only for the fact that they share the same plot. DESTINY OF THE DALEKS has little, if any relevance, to the story: 'destiny' implies the ultimate fate—the end result—of the Daleks' machinations, something that definitely didn't occur. We may have discovered that, one day, the Dalek fleet will be stalemated with the Movellans. We are also shown the antagonists being given the solution in lateral thinking. A hiatus, yes—not the destiny of the Daleks.

RESURRECTION OF THE DALEKS

From the pseudo-religious feel of DESTINY to the truly biblical RESURRECTION, and more irrelevance. Since the Daleks, at the climax of the story are no better off than at the beginning—no Davros, no Dalek Supreme, no Gallifreyan invasion—there does not appear to be a 'resurrection'. Perhaps it refers to Davros' 'renaissance'..., or is it JN-T's cruel sideswipe at its predecessor, implying that under his production, the Daleks are once more a realistic threat? Indeed, we actually get the pronouncement —*"Nothing must interfere with the true destiny of the Daleks"*—accident, or design? Still, it is infinitely preferable than either of the working titles; the cliché 'Return of the Daleks' or the EARTH-SHOCK-like 'Warhead'.

REVELATION OF THE DALEKS

That brings us right up to date with the last televised story. How unfortunate that the Production Team preferred to continue with the melodramatic religious titles, rather than seek originality, especially since the dictionary definition of 'revelation' is 'act of revealing; that which is revealed; the Apocalypse', none of which were fulfilled—though the latter came close! If the great secret was that the Daleks can now breed and grow anywhere, then we should ask for our licence fees back—this tenuous link does not justify the title in the slightest.

We should remember that the religious theme began with GENESIS, a story which deserved such an honour—the succeeding three did not. The *___OF THE DALEKS* style is part of the series' heritage, and should be continued. Yet is it not time that the Production Team stopped using the Bible as a source text for titles ... and

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(...Continued from page 12)

(Ed's choice: 1st-MEGLOS, 2nd - THE NIGHTMARE OF EDEN, 3rd-THE HAND OF FEAR).

It is interesting to note how highly placed KINDA is in both Davison's best and worst story categories. Does this mean half of us are intellectual, whilst the other half aren't ? *(Ed's choice: 1st-TIME-FLIGHT, 2nd-TERMINUS, 3rd-FIVE DOCTORS.)*

By a huge margin, THE CAVES OF ANDROZANI is the top-rated story—indeed, the entire top 12 comprise of legendary 'WHO titles, with the top 8 featuring at least one story from each Doctor—with Troughton's three giants scoring a considerable coup by claiming 3 of the top 6 placings, his next placing not being till number 27 and THE MIND ROBBER. Robert Holmes and Terry Nation jointly claim a staggering 50+% of the top 20, an incredible achievement with 8 of those written by Holmes alone ! Interestingly, the most prolific director in the top 20 is David Maloney, with 3 placings, whilst the late Douglas Camfield only claiming one, and John Nathan-Turner stories claiming victory over Philip Hinchcliffe produced tales by one story. *(Ed's choice-1st CAVES OF ANDROZANI, 2nd-CITY OF DEATH, 3rd-FRONTIER IN SPACE, 4th-GENESIS OF THE DALEKS, 5th-PYRAMIDS OF MARS, 6th-EARTHSHOCK, 7th-DAY OF THE DALEKS, 8th-HORROR OF FANG ROCK, 9th-REVELATION OF THE DALEKS, 10th-THE KEEPER OF TRAKEN, 11th-THE CREATURE FROM THE PIT, 12th-THE ANDROIDS OF TARA.)*

Whereas Graham Williams stories might have been expected to dominate the All-Time Clangers section, in fact his stories take up only five places, compared to an astonishing nine by John Nathan-Turner. This highlights the general overall inconsistency of the JN-T era. No one can deny he has produced some absolute masterpieces, as shown in the All-Time Classics section, but his era has also been responsible for producing the most 'embarrassing' stories ever to have gone out under the DOCTOR WHO banner. All his Clangers have been written by people he has introduced to the show—and teamed up with some, frankly, bally awful acting and in some cases pantomime directors—this was a true recipe for disaster, and it seems now that DOCTOR WHO is paying the cost. *(Ed's choice: 1st-THE TWIN DILEMMA, 2nd-TIME-FLIGHT, 3rd-MEGLOS, 4th-TERMINUS, 5th-THE FIVE DOCTORS.)*

Tom Baker regains his lead as favourite Doctor, with Patrick Troughton's popularity continuing to grow. Strangely, both Peter Davison and Colin Baker feature very unfavourably, and Hartnell again suffering from lack of television exposure. (Ed's choice-William Hartnell)

Little change as far as favourite companions are concerned with Lis Sladen continuing to dominate this section. (Ed's choice-Katy Manning)

Surprisingly, following their disastrous handling in ATTACK OF THE CYBERMEN, in the same season as the glorious REVELATION OF THE DALEKS, the Cybermen maintain their role as the number one villains, with Roger Delgado's Master scoring convincingly over Antony Ainley. (Ed's choice-The Daleks)

By a margin of nearly 10-1, Robert Holmes convincingly wins over his nearest rival, with Malcolm Hulke gaining a sudden wave of popularity. Graeme Harper deservedly goes to the top as favourite director, following his success on REVELATION OF THE DALEKS, and Chris Barry is at last recognised, jumping in at number 5. (Ed's choice-Holmes and Harper).

Two more H's, Peter Howell and Philip Hinchcliffe, voted best musician/producer respectively, with the latter the overwhelming favourite. Despite the cancellation, JN-T holds on to 2nd place, with Graham Williams jumping three to number four. Sadly, as reflected in all these latter sections, votes are biased to more recent nominations. (Ed's choice: Simpson / Hinchcliffe = Williams)

Season 13 resumes its strong hold as favourite season, even though only one of its stories featured in the top 20 classics, with Season 22, in my opinion, prematurely placed at number 2. Despite 2 stories in the top 5 Clangers, Season 21 is still highly regarded. Now for the controversial bit, (Ed's choice: Season 17) !

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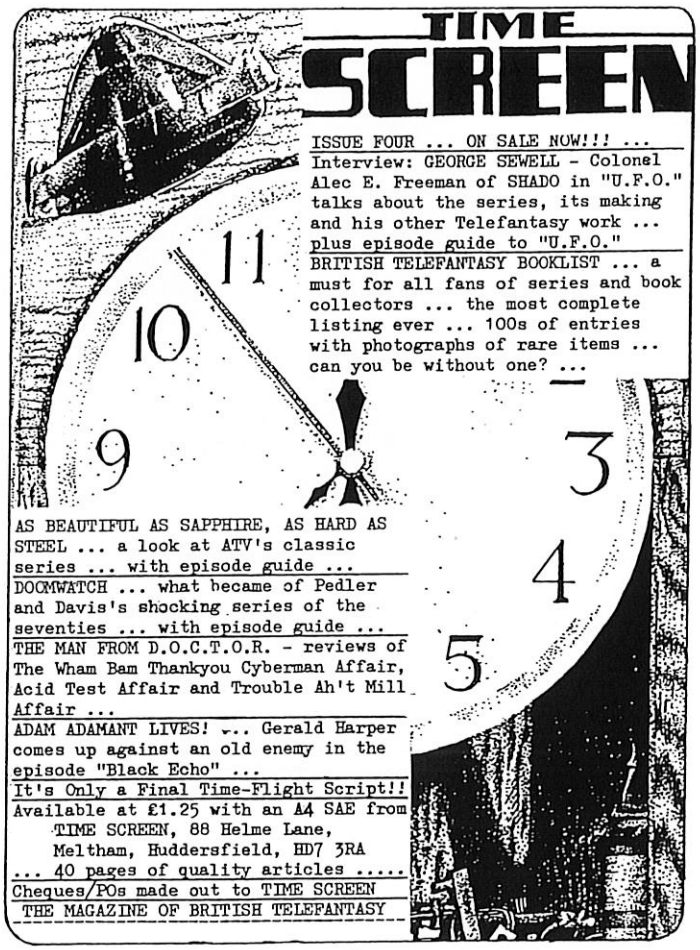
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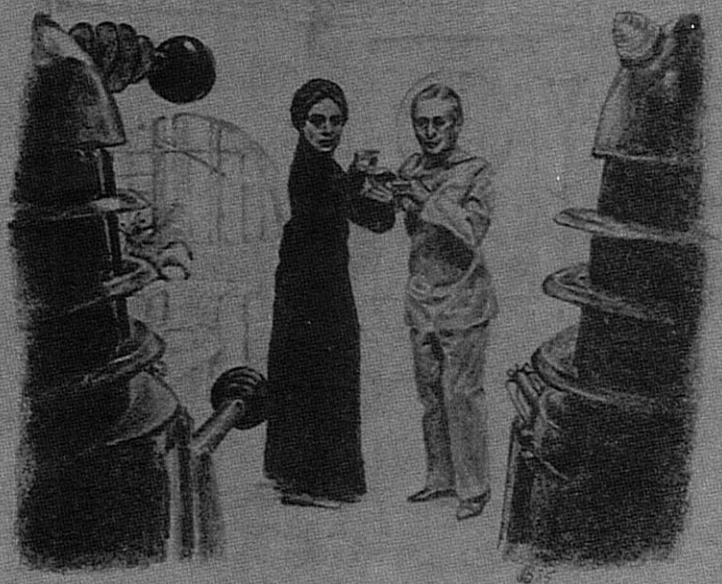

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Producer	John Nathan-Turner
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